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MARY LA FETRA RUSSELL

"PIPE AND DECLARE THE UNQUENCHABLE JOY OF EARTH"

MUSIC APPRECIATION

FOR LITTLE CHILDREN

IN THE HOME, KINDERGARTEN, AND PRIMARY SCHOOLS

Designed to meet the needs of the child mind during the sensory period of development; to be used with the Victrola and Victor Records

Educational Department

VICTOR TALKING MACHINE COMPANY

CAMDEN, NEW JERSEY, U. S. A.

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There is sweet music here that softer falls
Than petals from blown roses on the grass.

—TENNYSON

The soul of music slumbers in the shell,
Till waked and kindled by the master's spell;
And feeling hearts—touch them but lightly—pour
A thousand melodies unheard before!

—ROGERS

FOREWORD

The world's a very happy place,
Where every child should dance and sing.
—SETOUN

IT gives me sincere pleasure to coöperate with those who are bringing to little children in the public schools of our country, opportunities to hear the great music of the world. It is a well-known fact that music makes its deepest impression in the early years of childhood. While the capacity of little children for listening to music is limited, those who know how to find good music which will make a genuine appeal at this period in the child's development are rewarded by an appreciation which is well worth the effort. In the period of early childhood the ear is easily trained and neglect at this time can *never* be fully made up by any amount of musical education in later years.

One of the very best opportunities to develop music appreciation with young children is through their interest in interpreting the appeal of music through motion. At this period in their development children have a singular freedom and confidence in creating their own interpretations through motions and steps that in later childhood seems to disappear. If this confidence and creativity are taken advantage of at the right period, the effect becomes lasting, and a real contribution is made to their musical education for all time. Unfortunately, a large number of musicians, or supervisors of music in public schools, overlook these very impressionable years and provide little in the way of training for the kindergartens and the first grades.

Through the efforts of Mrs. Frances Clark and others interested in the education of the young child, children of to-day may have an opportunity to come in contact with the very best music that the world has ever produced. Those who are willing to search diligently to discover music suitable for children will not only contribute to the child's present development, but will lay the foundation of music appreciation which will make all life more beautiful and enjoyable.

I send my very best wishes to the effort which this little book represents, as Mrs. Clark has given untold time in searching for the best that music can provide in the education of the children in our public schools.

PROFESSOR PATTY S. HILL

Director of Lower Primary Education (Kindergarten-Primary), Teachers' College, Columbia University, New York.

MARY LA FETRA RUSSELL

PREFACE

THE unprecedented increased interest in the study of music appreciation as a cultural subject singularly well adapted to a broadly democratic presentation of the art of music, which has been proved to be a universal human need, is rooted in the development of the modern talking machine and records.

Until the Victor began its service to the needs of the schools and brought all the music of all the world to all the children, no one ever dreamed of teaching music appreciation to the children of the grades; and very few, if any, had made any headway in the high schools. As the work has progressed, the ecstasy which even very little children have shown in *listening just to listen* and *listening to learn* has electrified many older hearts and galvanized into action hundreds of educators.

In the beginning of this new use of music, it seemed quite enough that the children should march more orderly, play games to real music instead of monotonously chanting some nondescript tune unaccompanied, and semi-occasionally hear a few selections of truly great music. This is no longer adequate, nor, indeed, is such desultory playing of a few records to be called "music study" or "music appreciation."

If America is ever to become a great nation musically, as she has become commercially and politically, it must come through educating *everybody* to know and love good music.

This can only come about by beginning with the children, *little children*, at the mother's knee and on the kindergarten circle, and so surrounding them with beauti-

ful music that it becomes a vital part of education, development, and life, instead of the autumn flowering of a stunted, undeveloped, sterile bud, to be seen in a frantic grasping at "music culture" in later life.

Millions of dollars are spent each season in madly rushing to concert and opera in a vain effort to make up for the awful deprivations of silent early childhood, where the proper music was seldom heard and never understood. Thousands of people pathetically try to "hear" a symphony or tone poem, but only succeed in becoming vastly wearied by a mass of, what is to them, only incoherent cacophony. Having ears they are yet unable to hear because those ears missed definite training in childhood.

The tone-picture falls on empty canvas, because there is no imagery rising out of a rich experience in full-fed imaginings of scenes, atmospheres, moods, painted on memory's walls by countless other former stimuli of pictures in tones. The language of Eliot's Indian Bible or the tongues of Babel's Tower are not more lost to the world than is the language of music to the unfortunate millions of Americans who have grown to manhood and womanhood deprived by circumstances from hearing it during the tender years of youth. These conditions are no longer tolerable in the light of the present educational awakening.

If music *is* an educational factor, an individual and community asset, then it should be given its rightful place in the curriculum of our *lower* schools and kindergartens, no less than, indeed much more than, in the high school and college, where it has won a foothold, precarious because of this very lack of foundational work in the elementary schools.

Because we believe that, next to reading and writing, music is the greatest single factor in educational processes,

and because we realize that teachers everywhere are reaching out for definite instruction and direction in this larger use of music itself, and also as a powerful leaven to lighten the whole mass of instruction,—as a beautiful pollen which brings to fruitage every flower of child-mind,—we present this plan of work.

To assist thoughtful parents and earnest teachers to *use* music in this broadly cultural yet eminently practical way, it is hoped that this book will be found helpful. However, it will be found most satisfactory when used by the progressive music supervisor as an aid to his or her general plan of work.

It contains explicit instructions for using a splendid selection of simple, yet most beautiful, music for children during the sensory period.

Music should be the concomitant of every day's experience in a child's life at home and in school,—not only in the music period, but permeating every phase of his activity and development. The need is great, and the material offered with the Victrola and Victor records is rich in volume, usefulness, and adaptability. If we have pointed out the road for the millions of American children, and if we have led the way to a new field of the child's fairyland which shall grow with him to manhood's most beautiful *playground of the soul*, our highest hopes will have been fulfilled.

The work is a composite of almost the entire Department. A large part of the work was done by Miss Edith M. Rhetts. Especial thanks are also due to the Misses Grace Barr, Margaret Streeter, Grazella Puliver, Mabel Rich, and the Messrs. S. Dana Townsend and Raymond Brite.

FRANCES ELLIOTT CLARK

THE UNIVERSAL NEED OF MUSIC APPRECIATION

BRAHAM LINCOLN said, "The Lord must have loved the common people—He made so many of them." What phase of music education is open to the *masses* of our great democracy?

It has often been said that there are three classes of musicians. There are a very few who *create* music; a larger number who *perform* it, some of whom, as has humorously been said, "execute it"; and that great class who *listen* to it.

In these days almost every one must hear music whether he wills it or not. He can hardly escape it. If he goes to church, to the theatre, moving pictures, political meetings, or almost any place where people are gathered together, there is music of some kind, be it good, bad, or indifferent. If every one could be educated to appreciate the better music, a public sentiment would therefore be created which would *demand* good music. It would have a definite, even a revolutionary, bearing upon the quality of music which would be found on programmes everywhere.

We are concerned at this time with the development of the power to grasp and to enjoy intelligently *good* music. It would be interesting if statistics could be compiled from adults perhaps ten years after graduation from school. How many would be found *creating* music as a result of their music training received in public school? In all probability none among present-day adults, but the time is not far distant when some of the excellent harmony

courses now in operation in a few schools may definitely bear fruit in creators of music. Much is being done to discover creative musical talent in America, to educate such talented ones, and to give our American composers full recognition. But the creators must always be the few.

How many are *performing* music as a result of their training received in school? The very greatest strides have been made recently in public school music. Choral societies as an outgrowth of school singing are functioning in life, and hundreds of the youth of many cities are receiving instruction in voice, piano, violin, and other instruments, all of which will have a wonderful effect in a few years. But can even the most optimistic ones predict that the *majority* of our people will ever reach artistic performance in real life?

And again, how many are *listening* to music? Manifestly all! This great body of *listeners* includes not only the great majority who will perhaps forever remain in the listeners' class, so far as the hope of technical performance of music is concerned, but also all those classified as *performers* and *creators.*

Is it not a strange and paradoxical fact that the only phase of music which can affect the life of *every* child is receiving the least attention of all? The public school is "Everyman's University," and one needs to ask: "Is the music of this great democracy to be adapted to the many or the few?"

Music appreciation is all too often made a subject for the so-called musical students only. One sometimes finds it offered as a third-year high-school music course open only to those who have successfully passed examinations in scales, notations, rudiments of music, melody writing,

and elementary harmony in the previous two years. Then likewise should we withhold the reading of good books from those who cannot write poetry or essays? Should we not be lifted out of sordid materialities by the sight of an autumn woods until we have botanized them?

The love and intelligent enjoyment of *music*, for both the musical and the so-called unmusical, is the beginning and the end of music appreciation as such. It is axiomatic that we can neither love nor desire to study that with which we have no acquaintance and for which we have no taste.

Music is the language that begins where the power of the spoken word ends, and its power functions in the nation, the community, the home, and the inner heart of the individual.

Every patriotic American of whatever ancestry realizes now, as never before, the needs to amalgamate all the people into a national unity of calm, sane, unswerving loyalty, and to awaken them to a realization of the responsibilities of their American citizenship.

There is no medium so attractive, sure and efficacious for this need as *Music*. There is nothing so universal in its appeal as *Music*. Through *Music*, we can meet every newcomer to our shores on common ground, and through it we can touch the magic chord of their love of their folk arts, and by leading them to a knowledge of American songs and dances bring them to an appreciation of American ideals, sentiments, institutions, and history.

It is a hopeful sign that a few great industrial centers are utilizing this great power to solve our peace problems. Music lifts the tired worker above his weariness and grind, above his sordid count of the daily stipend, above his ofttimes sullen antagonism to all things. It lifts him

into peace, contentment, hopefulness, joy, and happiness, which attributes go far toward making him a better worker, a better citizen, a better man or a better woman, mentally, morally, and spiritually.

Music is one of the most powerful factors in the world in creating and cementing the group feeling, and its enjoyment at home brings an added tie to the fireside. With apology to Longfellow:

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations
That is known as the *family* hour.

The community and the family are collections of individuals, and any great movement which affects them does so because fundamentally it affects the individual.

Education is valuable in proportion to its bearing upon life. The only phase of musical education which has universal application is *music appreciation.*

Teaching of all kinds is entirely too much devoted to getting ready for examination. We take the first year to get ready for the second year, to get ready for the third year, and so on until finally all too often music is left out of high school because it does not get us ready for college.

American schools have been very busy with vocational education, as the nation itself has been occupied with industry, but, for some reason or another, all our national efficiency has not brought us simple happiness. One cannot but recall Wordsworth's words:

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers.
The sea that bares her bosom to the moon,
The winds that will be howling at all hours,
But are upgathered now like sleeping flowers;
For this, for everything we are out of tune.

The Greatest Teacher once said, "Man cannot live by bread alone." And in all our hearts there is that urge, that proof of immortality, which makes it not enough that we should live, but demands that we should live more abundantly; and an attempt to prove that music has a vital place in the more abundant life would be like proving an axiom.

The Indian plowed the earth, planted and watered the seed, and then sang to the Great Spirit to grant the harvest. Song has been a medium through which all people of all races and all religions have carried their desires to the Great Unseen, and all of us have somewhere, sometime, been lifted a little while out of our material limitations and carried beyond our mundane realm on wings of song.

Time was when music was a luxury available only to the wealthy and the talented few, or limited to the ability of the struggling amateur. The advent of sound-reproducing instruments suddenly released it from the expensive grand opera houses, from the symphony halls of the large cities, and the haunts of the few, and spread it over the country.

It is a wonderful dream come true that the schools all over our land may really *hear* music; that the homes of the masses are happier through the power of music and that even into the silence of the great spaces in remote places the Victrola may take the greatest artists and symphony orchestras of the world!

What kind of music will these millions hear? What shall they *be able* to enjoy? The public schools must answer. They may open vistas of beauty, and provide a guide for recreation hours, and an avenue of happiness that shall abide through life.

Surely such an aim and end is worth while.

EDUCATION THROUGH MUSIC

Good music is a vital element in the education of the people.

—P. P. CLAXTON.

IT has been discovered that music possesses undreamed of powers as *education* entirely aside from its inherent beauty and appeal as an art. The Victrola and Victor records have brought into the schools a wealth of material which has transformed the teaching of public school music. They have made possible the study of musical instruments and instrumental music; a first-hand acquaintance with folk music of all lands; and the study of opera, oratorio, and the masterpieces in song and symphony.

The generally accepted meaning of the phrase "studying music" is that "John has been given piano lessons" or that "Dorothy is taking vocal."

The study of music involves much more than learning to play; indeed one may "take lessons," and glibly read by syllables, and if these alone have represented MUSIC to him, little has been done to stimulate those faculties alluded to as "education."

What sins have been committeed only the flotsam and jetsam along the way of unmusical middle life can reveal. The physical condition of the cartilages of the child throat prohibits any but the most simple vocal expression in early childhood. The weakness and uncertainty of the digital muscles and the slow development of the coördination of mental control and muscular response, renders piano

study impractical, in any but a wonder-child, before the age of five, six or seven.

But what of the ear at this period? It is at its zenith. That "little pitchers have big ears" is literally true. The ear is alert almost from birth, and a child of even a few months will almost invariably give evidence of pleasure at hearing music softly played or sung and will give some sort of rhythmic response. From three to eight years of age, the sensory period, the ear is keen and active. Why, then, not follow this direct guidance of nature itself?

Why not teach songs beautifully with 'cello, harp, or violin accompaniment? Or why not permit the children to become familiar with the minuets of Haydn and Beethoven, the gavottes of Gluck and Mozart, the beautiful lullabies, the *Humoresque*, *Träumerei*, *Le Cygne*, etc., making them their own for life, and, at the same time, stirring and stimulating mental processes that are immediately reflected in every branch of study and functioning in every phase of development?

Music is an activity not to be approached in the spirit of mental idleness. It is also an art of sound which can never be appreciated through the eye. We are so thoroughly eye-minded that we rarely depend on the sense of hearing. If a child's latent aural and rhythmic faculties are not wisely cultivated at an early age, difficulties in the way of real music perception increase.

There is no branch of music or any other subject whose study will yield greater returns in mental habits of alertness, perception, and concentration than will intelligent and purposeful listening to music. The power of listening is used not only in the music appreciation period, but the teachers of all other subjects will be most grateful for the formation of the listening habit. The elusiveness of music

demands an exercise of quick perception and retentive memory and its attractiveness stimulates the desire to *think* about what we hear.

Any teacher of music appreciation could cite specific cases of the illuminating effects of this subject upon the individual that are convincing and inspiring. Individuals who were slow to think, who had little imagination, and whose experiences were barren of the beautiful, have developed a mental alertness that has improved all their work in other subjects and an appreciation of the beautiful, which will be to them a perennial well-spring of joy.

Fortunate, indeed, are those to whom this experience may come in early childhood that it may serve as a leaven in the formation of all of their tastes.

The modern educator feels that all good teaching must draw from the child the response that arises out of his own experience, imagination, and thought, guided and led on to the acquirement of the new concept which it is desired to teach.

The new teaching of music must confine itself to the same law of pedagogy, observing the best and latest discoveries in the natural development of the child mind. To this end, then, little children should first be given *real music itself*, years before they are asked to master the symbols of the printed form, the rules of the grammar of its language, or the technique of performing it.

Music should be heard in infancy and early childhood as language is heard, and later studied in exactly the same way. First, the child should listen just to listen, then listen to learn, exactly as he first hears language all about him, then listens intently to try to imitate the spoken words and to comprehend the meaning of a wide vocabulary which he may later use. Then, and not until then,

REYNOLDS — AGE OF INNOCENCE

does he learn to read the page to add to his store of knowledge.

Music to be presented to a little child must first be beautiful. Secondly, it must possess, in addition, some intrinsic feature of educational value. Thirdly, it must be presented in such manner and through such media as are suitable and proper for the developing power of the child, and which follow in some degree the stages of progress of the race in using music as a means of expression.

Rhythm is older than language. First, therefore, we must incite to free self-expression through simple melody very strong in rhythmic effects, played by a single instrument or the combination of a few instruments directly descended from early forms of percussion, string, and wind types.

The child should be encouraged to express in some bodily activity his own reaction as to what he thinks or feels that the music is saying to him. Each child should be perfectly free to react in his own way—regardless of the ideas of the others. The tremendous awakening gained in cultivating the imaginative and discriminative powers by the use of descriptive and imitative music cannot be overestimated.

The knowledge that music can tell a story or describe something as words do, or imitate some sound in nature, opens at once a new world of thought and opportunity. In this field some teachers will prefer to tell the story in whole or in part, leading the pupil to discover just where the music tells a certain fact or fancy. Others will like best to draw a word picture of the scene, situation, mood, or feeling depicted and let the children discover for themselves the points of the story in tone, bringing out by adroit questioning the "sweet reasonableness" of *why*

the music must be loud or soft, high or low, even or jerky, smooth or vigorous, flowing or in long jumps, graceful or sturdy, peaceful or crashing, etc., if it is truthfully to tell the given or suggested story. Still others will wish to leave the children entirely to their own imaginations, to evolve a story of their own making. By dint of setting the children arguing for their reasons for these particular interpretations—all the special points of the music may be brought out, as one has heard one thing, one another, and the sum finally makes up the complete story.

If then, through *Music* we can secure that rapt *attention* of the children which engenders *interest*, leading to *participation*, *expression*, and *interpretation*, we have begun a real educational process which is often sought in vain through other media.

The Great War brought music, because of its service, to the attention of all our people as never before. It remains for the educator to seize the psychological moment of interest to inaugurate a real course in the study of music and further make it serve his purpose in the education of his youthful charges by *using* music, not only to relieve tension, delight the dullest, cheer the sulky, calm the neurotic, and exhilarate the sluggish; but, at the same time, to arouse sense perception, secure mental discipline, emotional response, keen interest, and concentration, through which one may give information and instruction, stimulate the imagination, and develop the powers of discrimination and selection. *This is* REAL *education.*

THE SUPERVISION OF MUSIC APPRECIATION

PLAN—MATERIAL—METHOD

A BIRD'S-EYE view of the United States reveals a great diversity in the supervision of music appreciation, ranging from the very few cities which maintain a special supervisor for that subject, through the places where the work is handled by the music supervisor, or the principal of the school, to miscellaneous work on the part of the grade teacher.

Regardless of who may execute the plan, it is of prime importance that there *be* a well-built plan. No doubt the prime reason for the almost universal cry of "no time for appreciation" is due to two facts. First, that the supervisor has her well-formed plan of sight reading, etc., but the appreciation work, as such, while accomplishing much in general love and culture, has failed to interlock with the so-called "regular" course. Secondly, the supervisor and school authorities do not realize that one lesson, out of four or five, taken for appreciation work with its resultant capacity to feel, to know, and to love music, and its inevitable aftermath of keener attention and sharpened wits is not time *off*, but decidedly *on* the subject.

The mere playing of music, be it ever so entertaining and delightful, is not necessarily educational. A music appreciation course should be so carefully planned and purposefully given as to demand the same respect now given by educators to courses in literature.

The number, length, content, and general purpose of the lessons should be so adjusted as to be an integral part

of the regular music work of the school, and in no sense an extra barnacle-like attachment to the outside of the regular music work in a sort of catch-as-catch-can manner.

It has been thought that in most schools where there are five music periods a week, one of them might well be devoted to this work. The mental grasp of the whole subject will be so greatly stimulated that the routine work of the five periods as previously taught, may easily be covered in four, and the joy and breadth of the study of real music added without extra time.

We have, therefore, suggested thirty-two lessons each, for grades one, two and three, conforming to the usual school year of nine months, allowing for deduction of the first and last weeks, the end of the first semester, and Christmas holiday preparation weeks.

If only one appreciation lesson in two weeks can be arranged, then the course will be sufficient for two years' work, or it may be shortened to sixteen lessons, although much value will be lost in omitting illustrations.

Three lessons each for kindergarten, first, second, and third grades, have been written out in detail—supplying an actual suggested presentation. For the remaining twenty-nine, we have merely selected material and grouped it into suggested lessons under the title, "Lesson Building," leaving it to the teacher to study the presentation of each number as it appears treated elsewhere in the book, under songs or instrumental music, as the case may be.

The kindergarten teacher has so much freedom in using the record material in rhythm, story, rest period, etc., etc., beyond the limitation of a given music period, that we have thought best to give only the three suggestive model lessons, allowing the kindergarten teacher to range

more widely through the wealth of material suggested, selecting it and adapting it to her individual plans and purposes.

An appreciation course should serve the cause of education, hand in hand with the other subjects. One hears on every hand an unanswered and ofttimes unanswerable question: "Where can we *get* time?" Let us ask for a change: "Where can we *give* service?"

The kindergartens are working with rhythmic development. Does the music supervisor take time to know what music they are using,—perhaps to select it or even teach it?

The physical training teachers are teaching calisthenics and folk dancing. Are they doing it to the right music and rhythmically, or is it mere physical routine? The physical training department needs the rhythmic development just as much as the music department, and the interest of the music teacher in all these and also in reading, nature study, and many other departments will react for her like bread cast upon the waters.

The record list will be found to be fairly conservative, owing to the many uses of each record, many being used again and again in different ways from different points of view and for different purposes.

In the recording of primary material, every effort has been made to give the greatest amount of valuable material on the fewest number of records, so that expense may be minimized though the offerings are enriched.

It would be ideal if every school building could own a complete library of records. However, circulating libraries have been found to give excellent satisfaction.

Some cities have thought it wise to let material revolve within a certain district only, with duplicate sets moving simultaneously in other districts.

The best plan yet evolved is that every school have its own small but standard, well-selected library of records, which may be at hand at all times, to include marches, folk dances, songs, etc. This is then augmented by supplementary material sent in the circulating boxes. A central library, kept in the Board of Education offices, with regulation loan privileges to the schools, is another way of increasing the school's supply.

The director in charge should adapt one of these suggested plans for record equipment to the needs and possibilities of his or her own city.

There are almost as many ways of teaching appreciation as there are people teaching it, and owing to the newness of the subject, the scope of material available, and the dissimilarity of personalities, the presentation of music appreciation may never be reduced to an absolute science. But there are certain fundamental principles to which we must adhere, and in spite of all allowances for the elusiveness of our subject and breadth of our possibilities, there are certain definite ends to achieve and mistakes to avoid.

In the first place, it should be clearly understood that the beginning and the end of music appreciation for little children is that the musical and the so-called unmusical alike shall *experience* and *love* MUSIC ITSELF.

If one is enjoying the odor of a beautiful rose, his enjoyment is not increased because someone says the rose is fragrant. Just so, it is of paramount importance that the teacher should not separate the child from the music by too much talk. Let the music itself talk.

There are many legitimate ways of stimulating and leading a child's imagination, of heightening his eagerness for and enjoyment of music through stories and questions, but it would be unwholesome to train him to expect that

there must *always* be an exciting story, or that he is always to do something or imagine definite things. It is just as necessary that he should sometimes have practice in quiet enjoyment, and that concert etiquette be observed, though the miniature concert number be but one minute in length and the singer "Mother Goose."

A cramming of facts *about* music is often confused with music appreciation. One might know that Beethoven was afflicted with deafness, and Schubert died at the age of thirty-three; in short, one might memorize a Grove's Dictionary, if necessary, without increasing his appreciation of a symphony, or learning to love the more an art song.

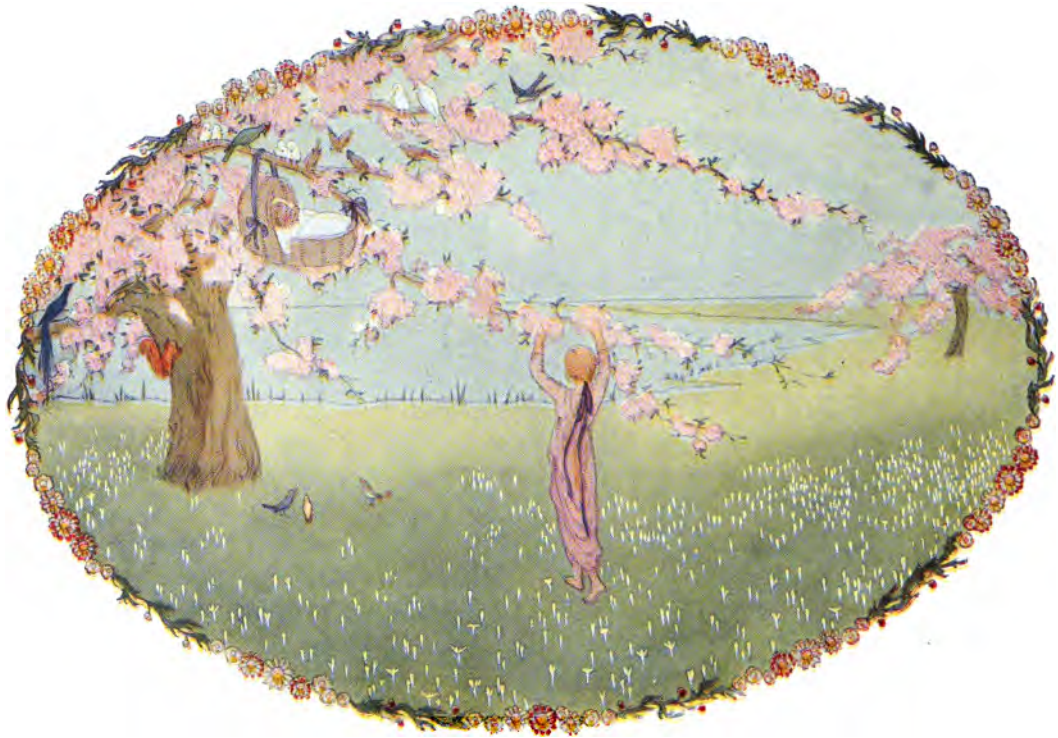
Very little *information* need be given at this time, and guidance should be as much as possible in the direction of skillful questioning, intended to arouse the pupil's own thought power.

The children's response will be a safe test as to the correctness of one's methods and material. If they are attracted and held in a happy, orderly enjoyment, the teacher may know she is started on the road that leads to intelligent appreciation of music.

In response to literally thousands of requests, the Victor Educational Department offers this definite plan for appreciation work in the home and primary grades.

It should be the duty of the person in charge of the appreciation work for city or building to hold teachers' meetings to study the plan together; to assist teachers who need help in understanding and teaching the plan, and to give model lessons when necessary.

After thoroughly testing all the details of this plan, we feel absolutely sure that the well-suited, attractive material will itself bring instant and eager response from the children and teachers alike.



H. WILLEBEEK LE MAIR

ROCK-A-BYE, BABY

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BEGINNING CULTURAL HEARING

A thing of beauty is a joy forever:
Its loveliness increases: it will never
Pass into nothingness: but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health and
quiet breathing.

—KEATS

AN has many rights and blessings and none greater than his inborn love of the beautiful. In the little child this birthright is fresh and alive, and it is imperative that we should nurture and tend this precious impulse while we may, that he may not reach maturity to find it stunted and dwarfed through rounds of unrelieved toil and years of disuse.

The little child turns to the beautiful as a tender plant to the sunlight, and a very young child is susceptible to the sound of beautiful music. His ear is alert and registers conceptions very early.

A child hears language from his birth. It is poured over him many, many months with no expectation that he shall use it immediately, and even before any particular words catch his attention. By constant repetitions he soon understands and attempts to reproduce this spoken language, and has a vocabulary of many words long before he begins the definite study of reading and spelling them.

Just so, if music be a language, a child should hear, love, and understand its tone message long before he is able to spell out its "words" with voice or fingers. This experience with simple, beautiful music should surround the child at home, but the singing of *good* songs in the home

seems to be a lost art, if we ever possessed it, and very few may have it in early baby days. The situation demands that this lack be supplied in the kindergarten and early primary grades.

Countless times it has beer said that experience should precede formal instruction, but how many, many times over we see poor little children struggling to master the printed symbols of the *music language*, which they have never heard.

One groans to think of the aggregate tons of sheet music that have been worn to tatters, of the miles of scales, and the years of practice wasted without any real music experience, appreciation, or ambition.

Time was when it was impossible to *experience* music, except for the few who were fortunate enough to have pianos or organs and someone to play them; but that time is past. It is just as easy to present the literature of the world's best music, as it is its poetry.

In literary courses it is the LITERATURE ITSELF that counts and reading courses are preceded with much hearing of the language. We should also surround children with the *good music*, which is their heritage, that they may have the love of music as a foundation on which to build.

Modern methods of rearing children have made lullabies almost obsolete. Lullabies are the first songs a child should hear, and the Victor educational material includes many of the oldest and most beautiful of the world's lullabies, especially made for little children, "lest we forget."

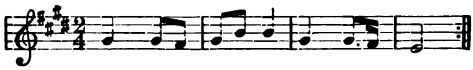
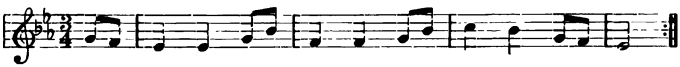
These and many other simple and direct melodies have been "sung" with sympathetic solo instrument—the violin, viola, clarinet, celesta, etc.—so that children may

enjoy and desire to hum them at the very beginning of their journey into "tone-land," whether it be in the school, or at the sleepy-time at home.

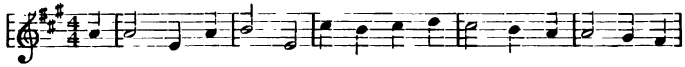
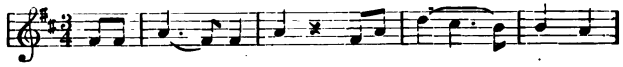
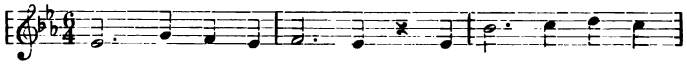
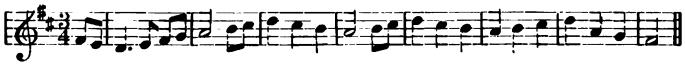
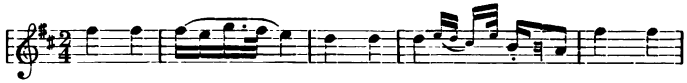
Let the children hear these over and over—hum with them when they care to, and make them indeed their own inheritance.

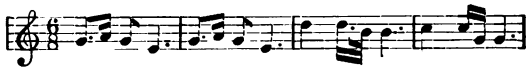
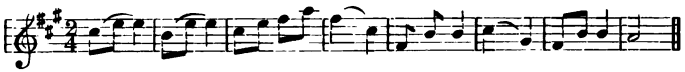
Record 18622 contains several little bits of tunes that are dear to all the older generation.

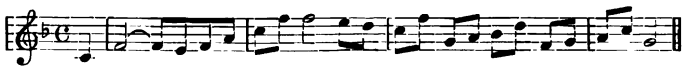
Hush, My Babe is one of these treasures by Rousseau (1712–1778), with words written by Watt for his own children:

Happy Land, an old Hindoostan air, is the simplest familiar example of the pentatonic scale:

Come Thou Fount of Every Blessing, by Wyeth, has held its place through the years:

The reverse side of record 18622 contains *Lullaby from Erminie,* by Jakobowski, and *Birds in the Night,* by Sullivan. They are longer and a bit too intricate to present for humming, but are exquisite bits of beauty just to hear. The music will be printed in the instrumental section.

Rock-a-bye, Baby 18664

Adeste Fideles **18664**

Cradle Song (Brahms) **18664**

Nazareth (Gounod) **18664**

The First Nowell (Traditional) **18664**

Serenade (Moszkowski) **64576**

The next one is played on "sweet little bells," as the children say. The children may play they are violins and "sing" with the music if they can be violins that are sweet and fine enough to play with the "little bells."

Silent Night (Gruber) **17842**

To a Wild Rose (MacDowell) **17691**

Träumerei (Schumann) **64197** or **18049**



RHYTHM

HYTHM is the one fundamental, innate, universal element of music—fundamental because it is basic, innate because it manifests itself without training, universal because it is everywhere.

The crude dances of primitive peoples preceded organized vocal effort. No people, however remote in time or place, have ever lacked the sense of rhythm. It is akin to the emotions in the universality of its response. We see it in all nature: in the beat of the waves on the shore; in the flight of the birds across the sky; in the swaying of the trees in the wind. We hear it in industry: in the throbbing of the engine; in the clicking of the train wheels; in the purr of the aeroplane. In human life it is evident in our very heart-beats. As the pulse means life to the human body, so rhythm means life to music.

However, the universal manifestation of rhythm is not enough. There must be intelligent response and a recognition of its infinite variety and meaning. A child must be led to feel it, hear it, see it, and express it.

Rhythm occupies a unique place in the life of the child. It is the lever which controls all his musical experience, but more, much more than that, rhythmic expression is the gateway through which he escapes from the bondage of awkwardness, timidity, and the repres-

sion of self-consciousness, into freedom, grace and poise. Awkward and self-conscious adults all about us are the result of a childhood spent without rhythmical play.

Physical response to the conscious hearing of music should be fostered and developed during plastic years by constant and insistent exposure to strongly-accented good music.

Nor does the so-called "taking music lessons" insure real rhythmic feeling. It would be wonderful if all singers and players of whatever instrument could really realize that rhythm is *the life* of music, and that he who destroys its rhythm takes away its life.

Because rhythmic feeling is so basic and fundamental in physical freedom and grace, and because it carries over into *all* kinds of musical expression, several schools or systems have been organized, primarily for rhythmic development. Chief among these are the Eurythmic Schools, founded by Dalcroze.

A specialist would be required to teach any of these systems, but ideas which are practical for the public school classrooms have gradually been utilized by wide-awake teachers everywhere, until to-day rhythmic development is assuming its proper place as a necessary prerequisite to all musical understanding or expression.

The Victrola is an absolute necessity to this rhythmic awakening in the primary grades. If the children are unrhythmic, and the only music they have is their own unrhythmical singing, how can they be swayed by rhythm? How, unless they hear it, accurately and masterfully played? And how can they hear *real* music—*rhythmical* music—in the great mass of public school classrooms, except through the mechanical instrument?

In the definite rhythm work prepared for lower grades, we have considered four phases of rhythmic development:

1. Free expression.
2. Suggested expression.
3. Loosely organized games.
4. Highly organized games.

Music prepared and selected for this work is classified under the above headings.

FREE EXPRESSION

The earliest evidence of the fact that music really does *educate* (referring to the original and root meaning of the word, which is "to lead out") is the forcible manner in which it "leads out" a little child's desire for expression, which manifests itself in spontaneous bodily activity of some kind. This natural interpretation of the music is termed "Free Expression."

If it is, indeed, it must be the child's bodily *expression* of *his own* conception of the music. His expression will, therefore, be in exact proportion to his conception or reception of the music, and will necessarily depend on his ability to sense the rhythm, the tempo, the changes from fast to slow—loud and soft. Such work develops his alertness, attention, and bodily grace alike.

Beautiful work of this nature is being done by kindergarten specialists who are fortunate enough to have a piano and are able to play it skilfully, but it has not been generally attempted.

The free expression work as taught in the kindergartens of Teachers' College, Columbia University, reveals several well-ordered steps of development.

First, the children listen to a portion of the music, thinking what the music tells them to do. Secondly, all children express in bodily activity anything the music says to them.

Children will instinctively watch each other, and quite naturally the next step will be for them to criticize each other, and finally to pick out the several interpretations that *they* think are best.

Then the teacher enters into the discussion, and by adroit questioning, leads to the question of *why* "Donald's" is best. This "why" turns the attention to the technic of the dance.

After further discussion, the children will finally settle upon one or two that they are willing to accept as a standard.

All watch the child leader, then all do it again.

It has been proved much safer to allow this standard to be set by the children. When the teacher illustrates by her own action, there is not the initiative on the part of the children thereafter, but rather a tendency to imitate the teacher arbitrarily.

It is very important that the child leader be selected by the children themselves, with only indirect leadings from the teacher. It must not take on the aspect of displaying the more talented ones, but must be an encouragement and a model for *all* to try.

In rare cases, where there is no one who seems to be moved to do any particular thing, it is better to invite some child to come back from last year's class than for the teacher to set a standard for them.

Great care has been exercised in selecting the following Victor records, which are very simple and very rhythmic, the use of which will make free expression work possible in

any kindergarten or primary school room. In beginning the work, only the first strain of each number should be used over and over.

Pizzicato is a great favorite for the first steps in "doing what the music says." Grétry *Gavotte* (Record 64198) is slow enough and very definite and simple for beginning work.

The following list is suggested for free expression work:

Canzonetta	64784	Military Escort	17368
Cupid and the Butterfly	35532	Musette (Gluck)	18314
Dance of the Happy Spirits	74567	On the Wing	17368
Dorothy	18216	Scherzo (Dittersdorf)	74294
Gavotte (Popper)	45116	Sylvia Ballet—Pizzicato	*——
Gavotte (Grétry)	64198	Tarantelle	17174
Golden Trumpet Schottische	35228	Teddy Bears' Picnic	16001
La Cinquantaine	18296	Wild Horseman	18598
Merry Makers—Nell Gwyn	18164	William Tell Ballet Music, I, II	*——
Menuet (Valensin)	45116		
Minuet (Haydn Military)	62660		

SUGGESTED EXPRESSION

Suggestions as to the interpretation or a proposed bodily expression of music may come from the title of the selection, or from the teacher or leader, and are limited only by the ingenuity of the latter.

Children love action, and the joy of moving with the music will cause them to listen, that they may "keep with the music," and so begin a conscious hearing. With conscious hearing comes the beginning of discrimination.

No better means can be devised than to appeal to the play instinct of the child. To step as high-stepping horses step, to fly as birds fly, to bounce balls as the music indicates, skipping, marching, tip-toeing, rocking a cradle —all these devices are pure play to the child, but to the teacher they are the development of rhythmic ideas and their coördination with bodily expression.

* Record in preparation

KINDERGARTEN "BAND," EVANSVILLE, INDIANA

Then there are the more set responses, such as regular calisthenic drills given to music, and the unlimited variety of suggestions which the teacher may incorporate into a game that the children like to call "follow the leader." If given to an entire class when seated, these would include any rhythmic motions of hands and arms, and orderly clapping to accent. Sudden and unexpected changes by the "leader" stimulate alertness and observation.

The same idea has come down to us in the old French game, *La Mist' en l'Aire* (playing a tune in the air), and in the singing games, *Did You Ever See a Lassie* and *Punchinello.*

Making long and short marks on the blackboard in response to the strong and weak pulses of a march is a fascinating "game," and has direct bearing on later writing to music.

Hand clapping was the first primitive attempt at rhythmic expression, and still remains the earliest response of a baby child to rhythmic stimulus. Clapping or marking should be given first only with the strong accent, and later with strong and weak.

"Playing orchestra" furnishes an opportunity for rhythmic response and suggested expression, which at the same time develops observation and interest in the instruments of the orchestra. At first, all the children may be allowed to pretend to play violins, or some one instrument, with the music, later it is more interesting to divide the class into several sections.

"These two rows may play violins. How do you hold a violin? What do you hold in your right hand? Place the bow on the strings —so. Now all together—out, in, out, in. In a fine orchestra all the players bow together. The next two rows may play drums. Would you rather play a little drum or a big bass drum? Next row may play pianos. And (to the next row) did you ever see those big

horns that are played—so? They are called 'trombones.' Let's all hold our trombone in our left hand. Now, with the right hand—out, in, out, in.

"I shall be leader of the orchestra. The leader of an orchestra is called by the same name as the man who runs a street car or train. Yes—'conductor.' When a conductor speaks to his orchestra he can't use words, because if every one is playing no one could hear him speak. So he talks to the orchestra with his hands. When he does this (raising the hands for attention) he means, 'get your instruments ready.' When he does this (downward beat) he means to play, and he can't say anything at all to his men unless they look at his hands. Now let's practice."

If the teacher will be strict to see that no one plays the pretended instrument before the conductor's signal, as he would do if it were a real instrument, our little game will furnish exercise for self-control and actual practice in ensemble playing. Now start a march record, all playing imaginary instruments with the music, but following the conductor for the signal to start and stop. Allow various children from the class to take the baton and play conductor, beating time precisely with the music. Such opportunity for self-expression draws out a dormant rhythmic sense, helps the bashful child to overcome self-consciousness, and teaches the obstreperous one to direct his energy. Any good brass band march from those listed in the Graded School Catalogue will make a proper accompaniment.

"LEADER OF THE BAND"

Many kindergartens carry the "play orchestra" a step further, and use real sound-producing instruments of some kind. Small cymbals, triangle, tambourine, drums, rattles and such instruments of the percussion family naturally predominate, as our real point at this time is rhythmic expression.

A tissue paper cape on one side, and a cap, make an attractive "uniform" for state occasions.

LIST OF MUSIC FOR SUGGESTED EXPRESSION

Clayton's Grand March	35397	Jolly General	35608
Country Dance, The	17160	La Cinquantaine	18296
Dance Characteristic	16974	Military Escort	17368
Dorothy Gavotte	18216	Menuett-Gavotte	17917
Eros Waltz	35228	Moment Musical	18216
Gavotte (from "Mignon")	18216	On the Wing Galop	17368
Gavotte	45116	Patriotic Medley	35608
Golden Trumpet	35228	Rhythm Medley	18548
High-Stepping Horses—Motive for Running or Skipping	18253	Rhythm Medley No. 2-b	18548
In Lilac Time	35397	Skipping	18253
In the Park—Tenth Regiment	18017	Standard Bearer, The	35657
		Sylvia Ballet	*——

LOOSELY ORGANIZED AND HIGHLY ORGANIZED RHYTHMIC RESPONSE

Verily, verily, I say unto you, except ye PLAY *as a little child, ye cannot enter the kingdom of health.*

Modern educators are just beginning to awake to a realization of the truth that the child's body must be developed as well as his mind; and they are utilizing the old folk games of the European nations and the American country dances in order to develop poise and graceful action in the child. Musical accompaniment has become a powerful factor in systematizing exercise.

* Record in preparation.

Miss Elizabeth Burchenal, the leading spirit in disseminating these delightful games and dances in America, reminds us that "they have sprung naturally from the hearts of simple, wholesome country folk in response to the human need for self-expression." We are cautioned to keep the exercise a real form of play, simple, wholesome, unconscious and spontaneous, and to use them to bring about a happy feeling among the dancers, rather than to make a pleasant sight for onlookers. This new form of recreation points the way to a return of the old-time community life, with its genuine expression of group feeling, which modern conventions have almost obliterated.

Games call forth even keener discrimination than free or suggested expression, for each series of actions has its appropriate music. Children must recognize and respond to these changes.

Folk dances develop more concentration than the games.

It is well first to play the dance through, to establish the feeling of the rhythm, then explain the steps or movements of the game, and teach these by first counting *without* the music. Then play over the record as far as explained, so that the pupils may assimilate the melody, action, and rhythm. The instructor may choose one boy or girl and go through the exercise. Then the class may go through the first movement *with* the music. If not done correctly, stop the record, and drill again *without* music. The spirit of the dance is dependent upon the proper *tempo*, and must *not* be retarded, nor played slow and out of the true tempo while learning. (In the catalog list of folk-game records, the names of the books from which the selection has been taken are given.)

With regard to marching, the classes should always be cautioned to tread lightly, so that the music may be heard

in all parts of the building. Our special marching records are made at metronome 112, which is a good march time for schools. Regular band marches are made 116-132, and are often too fast for school use. The time and the choice of march selections should be governed by actual requirements in the school.

Loosely organized rhythmic response includes simple singing games, such as the following, not demanding accurate response from the individual child. Directions for teaching these well-known games are found in many books, notably "Singing Games," by Mari Hofer, published by A. Flannagan Company, Chicago.

Did You Ever See a Lassie	17568	Looby Loo	17567
First of May, The	17761	Muffin Man	17568
Here We Go Round the Mulberry Bush	17104	Needle's Eye	17567
How D'ye Do My Partner	17568	Oats, Peas, Beans	17567
Let Us Chase the Squirrel	17568	Round and Round	17104
		Soldier Boy	17568

SOLDIER BOY—SONG AND DRILL, KINDERGARTEN, HARVARD KENNEDY SCHOOL, OMAHA

CARROUSEL

With the following simple folk dances, suitable for kindergarten and primary presentation, we enter the field of *highly organized* rhythmic expression.

We have here listed folk dances consisting of set figures, and requiring some degree of accuracy from each participant.

Full directions for all these dances and games are found in a series of books by Elizabeth Burchenal, published by G. Schirmer Company, New York.

Carrousel	17086	Kinderpolka	17327
Chimes of Dunkirk	17327	Klappdans	17084
Dance of Greeting	17158	Lassies' Dance	17761
Farandole	18368	Lott' ist Tod	18368
Gustaf's Skal	17330	Seven Jumps	17777
Hopp, Mor Annika	17331	Seven Pretty Girls	17761
I See You	17158	Shoemaker's Dance	17084
Jolly is the Miller	17567		

METER SENSING

In all the above, the children have been feeling and hearing rhythm. They have been "learning to listen." They will now apply their former rhythmic experience to the problem of meter sensing, and will "listen to learn."

If the rhythmic foundation is strong, the recognition of accent will be merely naming an old friend, and the ear analysis of measure is the logical outcome, and the next important step in rhythmic development.

Children may indicate this accent through various actions suggested by the teacher. They may nod heads, pick flowers, make long marks, circles, or clap hands with the strong accent.

When the strong pulse is readily recognized, attention should be directed to the unaccented pulses in the measure.

The next step should be a conscious comparison of strong and weak pulses. They may be expressed with a loud clap for the strong, and a soft clap for the unaccented pulse; with long and short marks, or big and little circles on the blackboard or in the air.

This is followed by counting softly (*one*, two, or *one*, two, three) as the music is heard, placing the emphasis on the first pulse noting the weak beats between.

Care always has been taken in music work to see that children can read the time signature correctly, with their *eyes;* but, after all, *music* is not visible. The importance of this recognition of measure through *the ear* can hardly be too strongly emphasized.

In listing these compositions for this early listening work, elementary rhythms, those having one sound to the count, or very simple combinations, have been chosen, as complex rhythm would cause confusion and uncertainty.

16474	Amaryllis	4/4
17928	Colombia Waltz	3/4
17719	Corn Soldiers	4/4
18216	Dorothy Gavotte	4/4
74444	Gavotte (Gossec)	4/4
17917	Gavotte (Grétry)	4/4
17596	Giants, The	4/4
17719	In the Belfry	2/4
17158	I See You	2/4
17719	Jack-in-the-Pulpit	3/4
18296	La Cinquantaine	4/4
17510	Ma's Little Pigs	3/4
18216	Mazurka (Chopin)	3/4
17917	Menuett (Don Giovanni)	3/4
74444	Minuet in G (Beethoven)	3/4
16474	Minuet (Paderewski)	3/4
17510	Our Little Girls	2/4
17596	See Saw	3/4
17719	Singing School	2/4
17719	Squirrel, The	4/4
16387	Wedding of the Winds	3/4
18598	Wild Horseman	6/8
17719	Windmill	2/4

BRETON

THE SONG OF THE LARK

SONG

SONG has ever been the most intimate vehicle of self-expression. Before speech was, song of a crude sort was used, and remains the heritage of every child.

The increasing use of instruments and instrumental music does not in any way minimize the value, and should not curtail in any degree the use of songs in the classroom. The influence of so much good instrumental music should operate only to raise the standard of the songs used, and to save much time in learning the worthy ones by the accentuated ear training thus gained.

LUCCA DELLA ROBBIA
SINGING BOYS WITH BOOK

Every song given to little children should be questioned from many angles. First of all, is its text good poetry, and is the meaning suitable for children? Is the thought-content worthy a place in the impressionable mind of a little child? Such a little mind is like the wax disc of the recording laboratory and registers faithfully whatever is sent to it through the receiving horn—the ear-gate to the inner shrine.

If the selections in the readers used must be viséed with scrupulous care, then the texts of the songs should be "ten times doubly so," for the added melody makes a deeper impression, and is, therefore, remembered through life with absolute fidelity. When the text has passed such rigid examination, what of the melody? Is it simple and fine, beautiful and pleasing, or banal, commonplace, and uninteresting? What of the accompaniment? is it good or bad musically? Does it consist simply of the tonic chord with an occasional plain sub-dominant or dominant, perhaps actually wrong progressions and chords, or is it dainty and delicate in its use of modern harmonies, little contrapuntal effects, etc.?

What can we say of the rhythm? We have learned that as rhythm is the oldest of the elements of music, so is it the first to be developed naturally by the child in a modern scientific training in music.

The song work should conform to this law of development. There should be presented those songs of strong rhythmic character, which lend themselves to a rhythmic response, and those songs which may be dramatized, not the old "motion" songs with absurd cut-and-dried "pointings" and "gesturings," but those in which each child may *be* some character or idea, and where individuality may have full play in the characterization.

Care should always be taken that no singing be attempted by any child undergoing violent or extraordinary physical activity.

Then there are those songs which are of quiet, sweet thought, contemplative, imaginative, which teach a moral, a lesson in manners, or are simply things of beauty.

In kindergarten and first grade the rhythmic and dramatic songs should predominate. In second grade

fewer of this type and more of those of æsthetic quality may be given. While in the third and succeeding grades, the rhythmic type, having served its purpose, should be dropped save for occasional hearing, and those of "poetic beauty" should take their rightful place as the major part of song material.

We have furnished songs on the records to answer these demands (songs sung by artists whose clear voices may be safely imitated) and now classified as above. In rooms where the class teacher is unable to sing well, the records of the songs to be taught are of inestimable value. We have selected these songs with infinite care and have recorded them for early use with the soprano voice only, and later the mellow mezzo. No male voice should be used in the early grades—least of all a baritone or bass, and certainly not any combination of them such as a male quartette or chorus. Such mixtures of sound would confuse the little ears at this time, when historically and psychologically the aural demand is for clear-cut, simple melody.

In teaching a song from a record, be sure to study it first, get all the words, and be ready by question and story to make the song alive in its meaning. Call attention to the beautiful tone quality (never loud), the breath control, and the joy in singing. Hum with the record till the melody is learned, then sing with and without the record.

The following classified list, offering many songs, will be found suitable and helpful. In addition, a splendid selection from the latest books in school music is to be recorded.

FIRST GRADE

RHYTHMIC

Bean Porridge Hot	35225
Blacksmith	18649
Bylo	35225
Corn Soldiers	17719
Fire, The	18330
Go to Sleep, Dolly	35225
Hear the Music of the Drum	*——
Little Shoemaker	17937
Pit-a-Pat	17596
Pull a Cherry	18330
Ride a Cock Horse	17004
Riggety Jig	17719
See-Saw, Margery Daw	18330
Singing School	17719
Sleighing Song	17869
Windmill, The	17596

DRAMATIC

Baa, Baa, Black Sheep	17937
Giants, The	17596
Hey, Diddle, Diddle	17004
How Many Miles to Babylon	17937
Little Bo-Peep	17004
Little Jack Horner	17004
Mr. Chicken	17776
Mr. Squirrel	17776
Old Mother Hubbard	18076
Sing a Song of Sixpence	18076

POETIC

Baby Dear	17937
Blue Bird	17776
Bobby Shafto	17937
Bunny, The	17776
Diddle, Diddle, Dumpling	35225
Feast of Lanterns	18076
Georgie Porgie	18076
I Love Little Pussy	18076
Little Bo-Peep	17004
Little Birdie	17776
Naming the Trees	17719
Pussy Cat	18076
Six Little Puppies	17776
Tiddlely-Winks and Tiddlely-Wee	17776
Tracks in the Snow	18074
Twinkle, Twinkle	17004

SECOND GRADE

RHYTHMIC

Blacksmith	18649
In the Belfry	17719
Little Shoemaker	17937
Our Flag	18649
Rain Song	17004
Rock-a-bye, Baby	18664
Scale Exercises	*——
See-Saw	17596
Sleep, Baby, Sleep	*——
Soldiers	*——
Swing Song	18665
Tick-Tock	18649, *——
Tulips	17686
Windmill, The	17596

DRAMATIC

Blacksmith	18649
Little Shoemaker	17937
Mr. Duck and Mr. Turkey	17776
Old Chanticleer	17513
Winds, The	18665
Wise Bird, The	18649

POETIC

Buttercups	18649
Cat-Tails	18015
Cherry Sweet	18665
Dew Drop, A	17004
Jack-in-the-Pulpit	17719
Mother's Prayer	18665
Nightingale, The	18330
Our Flag	18649
Poppy Lady	17686
Pretty Tulip	18649
Rain Song	17004
Rock-a-bye, Baby	18664
Sleep, Baby, Sleep	*——
Sweet Pea Ladies	17625
Violet, The	18649
What Does Little Birdie Say	*——

* Record in preparation

THIRD GRADE

RHYTHMIC

Blacksmith 17937
Cuck-Coo Clock 17513
Hand Organ *——
See-Saw 17596
Sleighing Song 17869
Slumber Boat 18448
Song of Iron 17937
Star Child, A 18649
Tick-Tock 18649, *——
Tulips 17686

DRAMATIC

Gingerbread Man 18015
Hungry Windmill, The 17513
Leaves' Party 18074
Postilion, The 18330
Song of Iron 17937

POETIC

Autumn Lullaby *——
Buttercups 18649
Cuckoo Music 18649
Daffodils 18015
Gingerbread Man 18015
Good-Night and Christmas Prayer 17868
Household Hints 18015
Jap Doll 18015
Little Christmas Shoes 17869
Marguerites 17686
Merry Christmas 17869
My Shadow *——
Our Flag 18649
Owl, The 17686
Robin Red Breast 17686
Slumber Song *——
Violets 17625
Woodpecker 17686

PATRIOTIC

America 17580
Our Flag 18649
Red, White and Blue 17580
Soldier Boy 17568

It would indeed be "carrying coals to Newcastle" to write out extended analyses for these simple and well-known songs, as most of them are known and used by teachers everywhere. However, teaching directions for a few numbers, chosen at random, are here given as suggestions.

Similar points of interest may be found in all the others, and each song should be carefully taught with full regard to its thought content, and its rhythmic and dramatic possibilities.

Riggety Jig (3-4 Rhythm—Key of G)—**17719**

This is just a gay little "make-believe" horseback ride. What joy there is in riding a stick horse! No doubt the universal love of such play

* Record in preparation

comes from the same root as the old Morris dances, where the stick is adorned with a carved head and gaily caparisoned as a knight in his armor:

So fast, so fast my horse can go,
O riggety, riggety jig, you know;
He's just the branch of a willow tree,
O riggety jig, you see.

See-Saw, Margery Daw—18330

See-Saw, Margery Daw is great fun if given with the rhythmic swinging from side to side of the clasped hands of couples of children and at the last line quickly turning under, the arms raised high over heads, hands still clasped, which we used to call "wringing the dishcloth," and also the same as the old game "Wash the Lady's Dishes, Hang Them on the Bushes," etc.

Little Shoemaker—17937

The Little Shoemaker is one of Mrs. Gaynor's popular songs. It is best taught with children sitting on floor or on tops of desks (facing back of room) with left foot across the right knee, side of sole upward. In perfect rhythm imitate sewing with two needles, crossing through and pulling out the long waxen thread. At the words "a rap-a-tap-tap" softly pound in make-believe wooden pegs, by tapping sole of shoe with palm of right hand. At the harmonious "tit-tat-tee" both hands clenched may pound each other. At "making shoes for you and me," resume the sewing. Keep the rhythm perfectly.

The Leaves' Party—18074

Choose any number of children for Leaves, one for North Wind, and one for Winter. During first verse, children come running in, the bold North Wind following. At beginning of second verse, North Wind begins to blow gently, the leaves dancing merrily. As the North Wind blows more and more fiercely, he tosses the Leaves to and fro until they finally fall exhausted to the ground. In the third verse, kind Dame Winter comes, looking pityingly down upon the tired Leaves, she gently covers them with her mantle of snow.

The Blacksmith—17937

The Blacksmith is, of course, perfectly timed for imitation with impromptu anvils. There should be at least one or two triangles at hand while the class may use the iron framework of the seat, striking with pencils or wooden sticks which should be a regular part of the equipment of the kindergarten. Sets for other rooms could be made easily by the manual training boys.

Pit-a-Pat—17596

Pit-a-Pat is charming if accompanied by a light tapping of fingers on desks. Fingers should always work in rotation as a reversed five-finger exercise, using only the nails, never the cushion, and never all together.

Little Bo-Peep—17004

No maiden in all history is more emblematic of that charming inefficiency that seems to have heretofore belonged to womankind. In her day-dreaming she not only lost her sheep but after ineffectual searching seemed quite content to leave them to their fate.

Baa, Baa, Black Sheep—17937

Baa, Baa, Black Sheep may be dramatized by having one child for the little Black Sheep, and three for the Master, the Dame, and the Little Boy. Always bring out the value of the wool of the black sheep that needs no dye. And be sure there is no thought of any reflection as the usual interpretation. Present, too, the lesson of the generosity, the kindliness, politeness, and promptness of the little black sheep.

Old Chanticleer—17513

One child standing on the stool is Chanticleer. He crows and crows. Victrola starts and sings "Cock-a-doodle-doo" and child pompously joins in and sings the second "Cock-a-doodle-doo." Children sing, "You think your voice is very fine," etc. At words "Cock-a-doodle-doo" children crow, then Chanticleer, then both crow together for the remainder of the song.

Another suggestion: let all the children in the room play they are Chanticleer. Start record, children crowing "Cock-a-doodle-doo" with the record. Let the record sing "You think your voice is very fine," etc. and children answering each time it comes to "Cock-a-doodle-doo."

Many problems, which later are to arise, may well be experienced in these lower grades by simply hearing, without comment or explanation, many things which later may be studied definitely.

Of such are the songs in the minor mode, such as:

Crooked Man	18076	La Mère Michel	72165
Ewa-Yea!	35617	La Mist' en l'Aire	72166
Her Blanket	18418	My Shadow	*
Jap Doll	18015	Wah-wah-taysee	35617

* Record in preparation

There is no need to mention the word "minor," but later the song will be remembered. In the same way, there is a fine body of song material which should be sung or played *to* and *for* little children, but *not* with any idea of their imitating or reproducing such songs. Of these the following list will be excellent as appreciation songs, which may be heard to wonderful advantage:

Sleep, Little Baby of Mine Slumber Sea	17212	Joy of the Morning Boat Song	17693
Cradle Song (Brahms) Little Dustman	18440	Hiawatha's Childhood	35617
Slumber Boat	18448	The Sandman	64220
Pickaninny's Lullaby Mammy's Song	17039	Little Boy Blue	64605
Spanish Gypsy Lithuanian Folk Songs Linden Tree	18330	Hark! Hark! the Lark	64218
		Lo, Here the Gentle Lark	64267
		The Wren	64792
		The Swallows	64392

(These three last-named records may be introduced in third grade, and may be easily presented through comparing coloratura soprano to birds.)

There are numerous beautiful lullabies which all children know but whose words are in most cases too mature for childish tongues. To utilize these world-old melodies without the tangle of difficult words, a considerable number have been recorded by violin, viola, English horn, etc., for the children to *hum* with and so make them their own. These will be treated in the Instrumental Section.

In the same way we are presenting the principal themes from some of the great compositions of symphony and oratorio, which should make up a cherished store of the child's repertoire. These appear in the Cultural Hearing and Instrumental Sections.

A veritable storehouse of old melodies has been unearthed in old French tunes of children's songs and games.

Many of these were early adopted by German compilers of folk tunes and, in turn, have found their way into great

numbers of our own school music books, credited wrongly to German sources, when, in fact, they were of typically French origin.

A splendid number of these have been recorded in fine French diction with just the right spirit by a French artist, Eva Gauthier, the accompaniments arranged and played by another French artist, Mr. Bourdon, both of whom "lived" them all in their childhood.

These melodies are found plentifully in our school readers with English versions, and the work of teaching them will be minimized by humming the melodies earlier for listening lessons.

The English words here given are a free literal translation simply to give the thought. They are *not* versified for singing, and singing of them is of course impossible. They are, therefore, offered as humming material only, unless the French be attempted. (Records 72165 and 72166.) The free translations are by Mr. Rosario Bourdon.

French	*English*
AU CLAIR DE LA LUNE	BY THE MOONLIGHT
Au claire de la lune,	By the moonlight,
Mon ami Pierrot,	My friend, Pierrot,
Prête moi ta plume	Lend me your pen
Pour ecrire un mot.	To write a few words.
Ma chandelle est morte,	My candle is out,
Je n'ai plus de feu.	I have no more light.
Ouvre moi ta porte	Open your door
Pour l'amour de Dieu.	For pity's sake.
Au clair de la lune,	By the moonlight,
Pierrot repondit	Pierrot answered;
Je n'ai pas de plume	I have no pen;
Je suis dans mon lit,	I am in bed,
Va chez la voisine	Go to the neighbor;
Je crois qu'elle y est,	I think she is in,
Car dans sa cuisine	For in her kitchen
On bat le briquet.	Someone is striking a fire.

French

IL PLEUT, IL PLEUT, BERGÈRE

Il pleut, il pleut, bergère,
Rentre tes blancs moutons
Allons à ma chaumière,
Bergère vite allons;
J'entends sous le feuillage
L'eau qui tombe à grand bruit,
Voici venir l'orage,
Voilà l'éclair qui luit.

English

IT IS RAINING, IT IS RAINING, SHEPHERDESS

It is raining, it is raining, Shepherdess,
Bring in your white lambs,
Let us go to my hut.
Quick, come Shepherdess,
I hear under the foliage
Raindrops falling with a great noise,
Here comes the storm,
There's the lightning so bright.

French

PROMENADE EN BATEAU

Au courant de la rivière
Glisse, glisse, glisse doucement;
Glisse, glisse, glisse, glisse,
Glisse, glisse, barque légère!
Glisse, glisse, barque légère,
Glisse, glisse, glisse doucement!

English

BOAT TRIP

By the current of the river,
Glide, glide, glide gently;
Glide, glide, glide, glide,
Glide, glide, light craft!
Glide, glide, light craft,
Glide, glide, glide gently!

French

FAIS DODO, COLAS

Fais dodo, Colas, mon p'tit frère,
Fais dodo, tu auras du lolo;
Papa est en haut,
Qui fait des sabots;
Maman est en bas,
Qui fait des bas.

English

GO TO SLEEP, COLAS

Go to sleep, Colas, my little brother, Go to sleep, you shall have some candy;
Papa is upstairs, Making wooden shoes; Mama is down stairs, Knitting stockings.

French

SAVEZ-VOUS PLANTER LES CHOUX?

Savez-vous planter les choux,
A la mode, à la mode,
Savez-vous planter les choux,
A la mode de chez nous?

On les plante avec le pied,
A la mode, à la mode,
On les plante avec le pied,
A la mode de chez nous.

On les plante avec la main (hand),
A la mode, à la mode,
On les plante avec la main,
A la mode de chez nous.

English

DO YOU KNOW HOW TO PLANT CABBAGES?

Do you know how to plant cabbages,
After the fashion, after the fashion,
Do you know how to plant cabbages
After the fashion at home?

We plant them with the foot,
After the fashion, after the fashion,
We plant them with the foot,
After the fashion at home.

This can be continued, naming the hand, elbow, knees, etc., and going through the motion of planting with the designated part.

French

TREMPE TON PAIN

Tremp' ton pain, Marie,
Tremp' ton pain, Marie,
Tremp' ton pain dans la sauce,
Tremp' ton pain, Marie,
Tremp' ton pain, Marie,
Tremp' ton, pain dans le vin.
Nous irons Dimanche
A la maison blanche,
Toi z'en Nankin
Moi z'en bazin,
Tous deux en escarpins.

English

DIP YOUR BREAD

Dip your bread, Mary,
Dip your bread, Mary,
Dip your bread in the gravy,
Dip your bread, Mary,
Dip your bread, Mary,
Dip your bread in the wine.
We shall go Sunday
To the white house,
You dressed in Nankeen,
I in my best clothes,
The two of us in shining boots.

French

LA MÈRE MICHEL

C'est la mèr' Michel qui a perdu son chat,
Qui cri' par la f'nêtre à qui le lui rendra,
Et l' compèr Lustucru qui lui a répondu,
Allez la mèr' Michel vot' chat n'est pas perdu.

C'est la mère Michel qui lui a demandé:
Mon chat n'est pas perdu! vous l' avez donc trouvé?
Et l' compèr' Lustucru qui lui a répondu,
Donnez un' récompense, il vous sera rendu.

Et la mère Michel lui dit: c'est décidé
Si vous rendez mon chat, vous aurez un baiser,
Le compèr' Lustucru qui n'en a pas voulu
Lui dit pour un lapin votre chat est vendu.

English

MOTHER MICHEL

It is Mother Michel who has lost her cat,
And cries thru her window for someone to bring it back,
And that old crony, Lustucru, who answers,
"Go on, Mother Michel, your cat is not lost."

It is Mother Michel who asks him:
"My cat is not lost? You must then have found it."
And that old crony, Lustucru, answers,
"Give a reward and it will be returned."

And Mother Michel told him, "It is settled,
If you return my cat, I will give you a kiss."
Old crony, Lustucru, who did not want any, said,
"Your cat was sold as a rabbit."

French

MALBROUCK

Malbrouck s'en va t'en guerre,
Mironton, mironton, mirontaine;
Malbrouck s'en va t'en guerre,
Ne sait quand reviendra;
Ne sait quand reviendra,
Ne sait quand reviendra!
Malbrouck s'en va t'en guerre,
Mironton, mironton, mirontaine;
Malbrouck s'en va t'en guerre,
Ne sait quand reviendra.

English

MALBOROUGH

Malborough is going to war,
Mironton, mironton, mirontaine:
Malborough is going to war,
Does not know when he shall return,
Does not know when he shall return,
Does not know when he shall return!
Malborough is going to war,
Mironton, mironton, mirontaine;
Malborough is going to war,
Does not know when he shall return.

French

LE PONT D'AVIGNON

Sur le pont d'Avignon,
L'on y danse, l'on y danse;
Sur le pont d'Avignon,
L'on y danse tout en rond.
Les beaux messieurs font comm' ça,
Et puis encor' comm' ça.

English

THE BRIDGE AT AVIGNON

On the bridge at Avignon
They dance, they dance;
On the bridge at Avignon
They dance, all in a ring.
(1) The handsome men do like this,
And then again like this.

1—In singing "The handsome men do like this" imitate gentlemen in the act of bowing.

Sur le pont d'Avignon,
L'on y danse, l'on y danse;
Sur le pont d'Avignon,
L'on danse tout en rond.
Les bell's dames font comm' ça,
Et puis encor' comm' ça.

On the bridge at Avignon
They dance, they dance;
On the bridge at Avignon
They dance, all in a ring.
(2) The beautiful ladies do like this,
And then again like this.

2—Imitate ladies in the act of curtsying.

French

AH! VOUS DIRAI-JE, MAMAN

Ah! vous dirai-je, maman,
Ce qui cause mon tourment!
Papa veut que je raisonne comme une grande personne;
Moi je dis que les bonbons
Valent mieux que la raison.

English

AH! SHOULD I TELL YOU, MAMA

Ah! should I tell you, mama,
What is the cause of my distress?
Papa wants me to reason like a grown-up person:
But I say that candies
Are worth more than reason.

French

LA BONNE AVENTURE

Je suis un gentil poupon
De belle figure,
Qui aime bien les bonbons
Et les confitures.
Si vous voulez m'en donner,
Je saurai bien manger.
La bonne aventure,
Oh! gai!
La bonne aventure!

Je serai sage et bien bon,
Pour plaire à ma mère.
Je saurai bien ma leçon,
Pour plaire à mon père;
Je veux bien les contenter,
Et s'ils veulent m'embrasser,
La bonne aventure,
Oh! gai!
La bonne aventure!

English

THE HAPPY EVENT

I am a cute little darling,
And good looking,
Who is very fond of candy
And preserves.
If you will give me some,
I shall surely eat them.
The happy event,
Oh! joy!
The happy event!

I will be good and behave,
To please my mother.
I shall know my lesson,
To please my father;
I am willing to make them happy,
And if they want to kiss me,
The happy event,
Oh! joy!
The happy event.

French

J'AI DU BON TABAC

J'ai du bon tabac dans ma tabatière,
J'ai du bon tabac, un n'en auras pas.
J'en ai du fin et du bien rapé,
Qui ne s'ra pas pour ton fichu nez!
J'ai du bon tabac dans ma tabatière,
J'ai du bon tabac, tu n'en auras pas.

English

I HAVE SOME GOOD SNUFF

I have some good snuff in my snuff-box,
I have some good snuff, you shall not have any.
I have some that is fine, and some well grated,
But that is not for your sorry nose!
I have some good snuff in my snuff-box,
I have some good snuff, you shall not have any.

French

LA CASQUETTE DU PÈRE BUGEAUD

As-tu vu la casquette, la casquette,
As-tu vu la casquett' au père Bugeaud?
Elle est fait' la casquette la casquette
Elle est fait' avec du poil de chameau.

English

FATHER BUGEAUD'S CAP

Did you see the cap? the cap?
Did you see Father Bugeaud's cap?
It is made, the cap, the cap,
It is made of camel's hair.

NOTE—During the war in Algeria, in 1840, a French Camp was caught in a surprise attack by the Arabs; Marshall Bugeaud came rushing out of his tent to get at the head of his troops. To the delight of his

soldiers, he found that he still had his woolen night-cap on his head; the "Zouaves" immediately started to sing this little song with the improvised words, and it has ever since remained the march that often led the French on to victory.

French

FRÈRE JACQUES

Frère Jacques,
Frère Jacques, dormez-vous?
Dormez-vous?
Sonnez les matines,
Sonnez les matines,
Din, din, don!
Din, din, don!

English

BROTHER JAMES

Brother James,
Brother James, are you asleep?
Are you asleep?
Ring for the morning prayers,
Ring for the morning prayers,
Ding, ding, dong!
Ding, ding, dong!

French

LA MIST' EN L'AIRE

Bonhomme, bonhomme, que savez-vous faire?
Savez-vous jouer de la mist'-en l'aire?
L'aire, l'aire, l'aire, de la mist'-en l'aire?
Ah! ah! ah! que savez-vous faire?

English

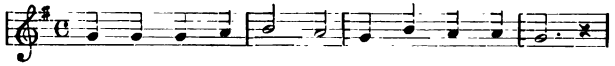
THE TUNE IN THE AIR

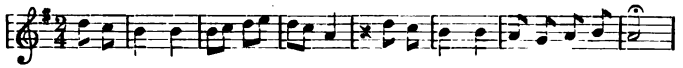
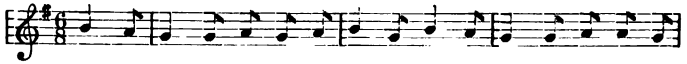
My good man, my good man, what do you do?
Do you know how to play a tune in the air?
Air, air, air, a tune in the air?
Ah! ah! ah! what do you do?

Dance in a circle during the first eight measures; wave hands in the air while singing "Air, air, air," turn around and clap hands while saying "Ah! ah! ah!" then go back to beginning. In each of the succeeding verses replace the word "Air" with the name of a musical instrument of two syllables, like violin, 'cello, oboe, bassoon, etc., while imitating the manner of playing the instruments mentioned, then go back to the four repeated measures with "Air, air, air, a tune in the air," with which it always finishes.

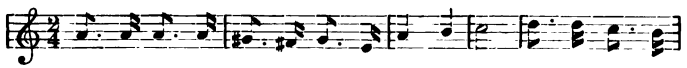
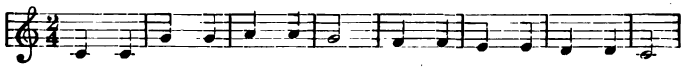
LA MIST' EN L'AIRE

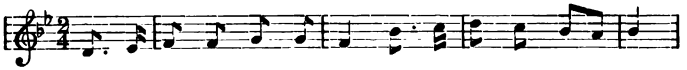
Au Clair de la Lune 72165 A

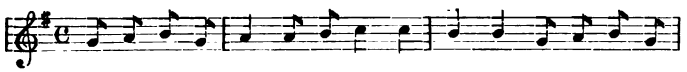


Promenade en Bateau 72165 A

Fais Dodo, Colas 72165 A

Savez-vous Planter les Choux 72165 B

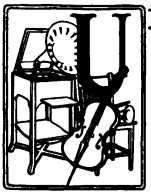
Trempe Ton Pain, Marie 72165 B

La Mère Michel 72165 A

Ah! Vous Dirai-je, Maman 72166

La Bonne Aventure 72166



J'ai du Bon Tabac 72166

LEARNING TO LISTEN

INSTRUMENTAL MUSIC



NTIL recently, all music in our public schools has been vocal—music that the students could make themselves, with possibly an occasional artist concert, which soon becomes only a fleeting memory. The time has now come when an entirely new world may be opened to the children, to remain as their permanent possession: the wonderfully beautiful and varied realm of instrumental music.

An awakened interest in instrumental music is evidenced everywhere in the increased number of orchestras, in the widespread movement for the organization of orchestras in schools, and in classroom instruction in the study of violin and piano. But the question arises: what provision is being made for pupils to learn to listen to instrumental classics played by artists and orchestras of recognized ability? Such music literature is the *music itself*, easily heard, loved, and understood by all.

The instrumental music which the student should hear and study as a model for his own reproduction finds its flower in the symphony, which is acknowledged to be the highest type of music. The foundation for the adequate appreciation of such music should be laid in early childhood through simple types and selections, and developed in accordance with the growing powers of the child, in conformity with the principles of modern pedagogy and child study.

The teacher of music appreciation has two immediate problems: first, the selection of material appropriate as to quality and content; secondly, the study of the manner of presenting the selections used.

In selecting material for primary grades, the following points should be considered: (1) The selection should be strongly rhythmic in character. (2) The melody should be tuneful. (3) The music should be played by a solo instrument or by simple combinations of instruments. The violin, xylophone, bells, 'cello, or flute, are especially appropriate instruments for presenting music to little children. In this connection it should be remembered that the interest from the pupils' point of view is not in the instrument as such, but only as a means of producing tonal effects pleasing and proper for children to hear. Combinations of these instruments with others in duets, trios, quartets, and light orchestras may be used.

All of the instrumental music suggested for use in the first three grades may be divided as follows: *rhythmic*, *descriptive*, and music with *purely æsthetic appeal*. Many selections necessarily belong to more than one of these classes, but their classification will be determined according to which characteristic is considered predominant for the present.

Unfortunately, material limitations make it necessary that these types of instrumental music be treated one at a time, but it should not be so in presentation to the children. As a problem, of course, rhythm comes first, but nothing is further from our minds at this time than problems. We desire only that the child may be attracted sufficiently to want to listen, and to like what he hears.

Something descriptive of things in his own world may catch his attention first, or he might be delighted with a

happy rhythm or a lovely tune, just because it is lovely. Who is to say which? Let the response of the children answer.

Rhythmic instrumental music, which is to be used in awakening rhythmic sense and in securing active expression from children, has been fully treated in the chapter on rhythm. There are many lovely compositions, however, whose charming rhythm attracts and delights the little people (and "grown-ups" as well). They love to listen to such compositions as the *Humoresque*, and happy little voices often say, "Isn't it pretty!"

Such rhythmic selections (including several previously used for free expression), which we suggest should be enjoyed for their sheer beauty, will be presented with other music the appeal of which is purely æsthetic.

DESCRIPTIVE AND IMITATIVE MUSIC

Little children love a story, and music that tells a story within their comprehension appeals to them strongly. Such music should at first be so clearly imitative of sounds from nature and human life familiar to the child that his immediate interest will be aroused, concentration stimulated, and mental alertness and power of perception developed as the basis for later appreciation of music more abstract in character.

It should not be inferred, however, that descriptive music is of value and interest merely as preparatory to music of aesthetic appeal. It is valuable and interesting for its own sake, and in it children's imaginations should find stories as compelling in interest as those they hear in the language of words.

It is sometimes questioned whether music has power to tell stories unaided by suggestion. Recent experiments,

however, go far to prove that little children, entirely unaided by question or suggestion, will generally give evidence of having received the impression intended by the composer. If, in addition to the title, a few words of suggestion as to the setting, atmosphere, or color be given, the greatest enjoyment is evidenced by the children in telling what the music means to them personally.

The Swan—45096

This celebrated composition by the noted French composer Saint-Saëns (*Sanh'-Sahn*) is an excellent example of descriptive music which is also replete with poetic beauty. It is from the suite, *The Carnival of Animals*, in which Saint-Saëns pictured in tone the portraits and habits of certain birds and animals.

The smoothly flowing melody sung by the broad-toned 'cello represents the swan as it glides gracefully over the placid lake, the peaceful silence broken only by the ripples of the water on the stones suggested by the delicate piano accompaniment.

Can you tell when the swan pauses and raises his head? Where do you find a picture of a sparkling little waterfall? This selection may be associated with the familiar story of *The Ugly Duckling.*

At the Brook—64103

This charming tone picture of a brook rippling over the smooth pebbles is characterized by a flowing melody played on the violin, accompanied by the harp. What does the violin describe? The harp? Note how pleasing variety is secured by repetition of the main theme in varying pitch and keys. What is the artistic purpose of the violin cadenza? Does the music suggest that in places the brook runs more smoothly than in others?

By the Brook—17844

(See analysis of Record No. 64103.)

This is an attractive arrangement for violin, 'cello, and piano.

The Bee—64076

This delightful little piece of musical description was written for the violin by François Schubert, a violinist of Dresden, not the famous song writer of Vienna. The music represents the buzzing of the bee as it darts from flower to flower in search of the sweetest honey. The buzzing, uneven rhythm, and the constant alterations in pitch picture the erratic flight of the busy little creature. Two pizzicato chords at the close tell us that the bee has found the flower which contains the honey he seeks, and has disappeared from sight.

Minute Waltz—64076

The *Minute Waltz* is so called because it can be played within the space of a minute. The French call it *The Little Dog Waltz* because of the story of how the pianist Chopin (*Show-pahn*) came to compose it. Chopin and George Sand, the famous woman novelist, were one day amused at the antics of a little dog whirling madly around trying to catch its tail. "Had I your nimble fingers," said the lady to Chopin, "I should compose a waltz for the little fellow!"

Acting on this playful suggestion, the composer went to the piano and played this dainty number, which pictures the rapid whirlings of the little dog. Sometimes the music suggests that the dog is becoming dizzy and nearly loses his balance. Very small children will be able to tell when the music says the little dog is chasing his tail, when he is resting, and when he again catches sight and starts the chase of the elusive tail. Such theme recognition is the first step toward later work in musical form. Maud Powell arranged this selection for violin.

The Bee and the *Minute Waltz* are presented in detail in the model lessons for first grade.

Teddy Bears' Picnic—16001

This is a prime favorite with the "littlest ones." The slow march time with clock-like rhythm strongly accented makes the selection excellent for free expression. The bears are having as noisy a picnic as ever did little children, and every child delights in the delicious fearsomeness of the very realistic teddy-bear growls.

March of the Toys—55054

In his fantastic light opera, *Babes in Toyland*, Victor Herbert brings to life the gay personalities of the toy shop. With the first fanfare of little tin horns at the opening of this jolly march, we can picture the parade of animals and dolls and tin soldiers, with all the tinsel and pomp of their bizarre little world.

In a Clock Store—35324

"I want to ask you a riddle. The word 'riddle' means a 'question,' and I wonder if you can guess this one. What is it that has a round face and two hands—only it doesn't wear its hands at its side as we do, but they grow

right out of the middle of its face? Who knows?" (If only one child raises his hand, as is often the case, let him whisper to you, and have it a secret with you till others find it. Sometimes it may be necessary to hint, by suggesting that there is one on the wall somewhere in the room. When all the children, through the guessing, have become thoroughly interested in clocks, continue.)

"Let us play that we go into a clock store and see how many kinds of clocks we can find."

(Play *In a Clock Store.*) The "tick-tocks" immediately attract the children, but in the case of very small children the little minds soon wander. (Since our purpose at this time is to create an atmosphere of active listening, it has been found valuable to stop the record after the first section and lead the little minds with some such conversation as the following.) "Now, I want to tell you a story about this clock store where we are. There is a little boy who works in this store and he's the happiest little fellow you ever saw, and every morning when he comes to work he just throws his head back and *whistles*, oh, so happily! Now it would be nice if we could *see* this little boy when he comes to work, but we can't *see* him at all. Can we? How will we know when he comes to work?" (Often the children do not think of perceiving

through hearing.) "What else have we to use besides our *eyes?* Yes, and if we use our *ears* what shall we *hear* when the boy comes to work? We shall *hear* him *whistle.* Now, when your ears tell you the boy has come to work you may wave good-morning to him." (Let record play until the children have greeted the boy, after which one might continue the visit in the clock store in the following manner.)

"But one night the boy forgot something that he ought to do. You know what it means to *forget,* for I'm sure your mammas have told you to do things which you have forgotten to do. Well, this little boy forgot something, and I'm not going to tell you what it was at all, and we shall see if your ears can tell you what he forgot to do."

(If their ears fail to tell them, as will be the case with many primary children, do not tell them, or allow the unusually bright child to do so, for all may be helped to sense the fact that the clocks run down, by playing "tick-tock.") Place right elbows on desk and swing arms to music, being very careful to listen and to stay with the "tick-tocks"; (then suddenly ask): "What happened to your tick-tock? It stopped. And what is the matter with a 'tick-tock' if it stops, when it isn't broken? After the clocks are wound, one of them strikes a little tune that you know." Several children will quickly recognize the scale, but ask: "Did it sing *do, re, mi,* or begin at the top and sing *do, ti, la,* etc.?" (And so continue on through the record, allowing the children to discover definite things for themselves through their own active listening, such as what time was it? What kind of shoes did he wear? How many kinds of clocks can you hear? What is the largest one? etc., etc.)

Patriotic Medley—35657

"If you would do what that music tells you to do, what would you do? (Play only the introduction by bugle and drums.) March. Well, if it is a march, who is marching? Why did you say soldiers and not school children? What did you hear that made you think of soldiers?" (Even first grade children will have discovered in one hearing that it was bugle and drums. With third grade children and older, they may be asked to give the piece a name that will tell in words, not more than two or three, what the music says. Such work furnishes an excellent drill for clear thinking and concise oral English work. Often such answers as the following are given: "Military March," "Victory March," "On to Victory," and many others which accurately convey the spirit of the music.

Theme for High-Stepping Horses—18253

Perhaps the children have been permitted to *be* high-stepping horses, marching around the room to music in the kindergarten or first grade, but in cases where this has not been done, it is interesting to present such music with contrasting compositions in the second or third grades, for the children's discrimination. The imagination may be directed by telling a story for the first one, and afterward let their imagination have full play.

"Have you ever been to a circus? And when you were there did you see a lady riding a horse that kept step to the music? I think this music will tell us about that beautiful proud horse." Children may express the feeling of the music by "stepping" with the arms on the desk. When the feeling for the high-stepping horses is clearly established, suddenly give contrasting rhythm such as *Running Reindeers*, also on Record 18253: "What is this

horse doing?" With little children it is sufficient that they know he is running, because the music is much faster. Older children, continuing the oral English drill, will suggest such names as "Running Horses," "The Race," "Cavalry March," "A Gallop," and many others.

Wild Horseman—18598

The *Wild Horseman* is another number which will suggest a running horse.

It also suggests the idea of a race, or a chase, if the attention is directed to the two themes which alternate.

Little Hunters—18598

The call of the little hunting horns, and the sound of the horses' hoofs as they clatter along in the happy little gallop which follows, presents a very simple and definite picture of the hunt. In the nursery or kindergarten, children will enjoy really going to the hunt on stick horses.

The Whirlwind—*

In this number the flute gives us a very realistic imitation of a capricious little whirlwind, as it plays and scampers along, and finally flies away, in great glee over its pranks.

Of a Tailor and a Bear—18598

The title *Of a Tailor and a Bear* was no doubt suggested to Mr. MacDowell by the old Grimm fairy tale of the same name. His "music story" does not adhere literally to the printed one, but is merely an episode suggested by the title.

The interpretations which children draw from the music, when given merely the title, are individual and interesting. Such episodes as the music suggests are presented in "Model Lessons," page 91.

The *Spinning Song*, on the same record, is a simple and clear rhythmic imitation of that which the title suggests.

Rock-a-bye, Baby—18664

Such numbers may be used in the little game of "guessing what the music says." The thought content is perhaps clearer if the previous numbers were in sharp contrast,

* Record in preparation.

such as the types which children would call "Victory March," or "Running Horses." When asked what *this* music says, children often give such irrelevant answers as "violin" (although it might happen to be a 'cello or viola). It must be remembered that our interest at this time is not in the instrument as such, and the teacher should postpone discussing the instrument. "Yes, but what does the violin *say* to you? What does it tell you to do? Can I call *this* one 'Victory March,' or 'Galloping Horses'?"

They will soon discover that it does not say to do anything, but to be still and listen, and someone will say it sounds like a sleepy song. Teach the word "lullaby," and allow them to listen to the lovely lullaby as if they were really going to sleep.

Such a number at the close of the listening lesson leaves the children composed and quiet.

"Wouldn't it be nice if we could be as quiet and sweet all day—like that lovely lullaby?"

NOTE—Interpretations of other numbers in the following list of descriptive pieces are suggested by the titles with which the composer has labeled them:

DESCRIPTIVE

At the Brook	17600 64103	Of a Tailor and a Bear Patriotic Medley	18598 35657
Bee, The	64076	Rock-a-Bye, Baby	18664
Birds of the Forest	16835	Running Reindeers	18253
Butterfly, The	45158 64706	Spinning Song Spring Voices	18598 16835
By the Brook	17844	Swan, The	45096
Danse Chinoise Danse des Mirlitons	45053	Teddy Bears' Picnic Theme for High-Stepping	16001
Dans les Bois	74395	Horses	18253
Evening Chimes	18018	Twilight	17784
Fountain, The	70031	Waltzing Doll	64734
From an Indian Lodge	17035	Whirlwind, The	*——
In a Clock Store	35324	Whispering Flowers	*——
Little Hunters	18598	Wild Horseman	18598
March of the Toys	55054	Will-o'-the-Wisp	74183
Minute Waltz	64076	Wren, The	*——

* Record in preparation.

FANCIFUL CONCEPTS, MOODS, AND ASSOCIATIONS

Since music is the language that *begins* where the power of the spoken word *ends*, it is obviously impossible to impose upon it arbitrary classifications. The universal appeal of highly developed instrumental music is no doubt due to the fact that its indefiniteness permits of many interpretations as varied as the life experiences and moods of the hearers.

When Beethoven wrote the *Pastoral Symphony*, with its almost visible pictures of the brook, the storm, the calm, and its clear imitation of sounds in nature, he appended to the score words which have been translated: "More an expression of feeling than of painting."

There are many feelings which are both the cause and the result of music: feelings which associate themselves with the morning, or the evening, with tangible sights of nature or abstract moods.

These emotions give rise to both the creative and interpretative elements in art—in pictures, word-poetry, or any of the accepted art forms. Many more of them than people suppose, off-hand, are within the experience of very little children. They instinctively respond to the vigor of a military march, or are quieted by the influence of a lullaby long before they know the meaning of the words "vigor" or "repose."

Songs are, or should be, the expression of an emotion in *both* poetry and music.

Suggestions for integrating the mood of pictures and music, and of poems and music, appear in the Correlation chapter.

The following list is suggestive of fanciful associations of moods and music, or "atmosphere," that are suited to the appreciation of little children.

Awakening, or Morning

Hark! Hark! the Lark	64218
Joy of the Morning	17693
Morning (Grieg)	35470, 35007

NOTE—To borrow Beethoven's phrase, *Morning* from the *Peer Gynt Suite* is "more an expression of feeling than of painting," and would have to be so used here, as the composition really depicts the coming of day over the statue of Memnon which Peer sees in Egypt, far away from his Norwegian home. The legend of how the statue sings with the rising sun must necessarily be reserved for later work.

Birds, whistling, etc., expressive of the awakening sounds of Nature, may be found in Correlation with Nature.

Calm, Contentment, Peace, Quiet, Rest

All Through the Night	74100
Berceuse	17454
Birds in the Night	18622
Hush My Babe	18622
Lullaby from "Erminie"	18622
Nocturne in E Flat	74052
Pastoral Symphony	35499
Rock-a-bye, Baby	18664
Silent Night	17842
The Swan	45096
Träumerei	45102
Wild Rose	17691

Capricious, Playful

Badinage	70053
Capricieuse	64760
Humoresque	17454 or 74180
Minute Waltz	64076
Sylvia Ballet—Pizzicato	*——
Whirlwind	*——

Cheer, Gaiety, Joy, Happiness, Mirth

At the Brook	64103
Ballet from "Rosamunde"	64670
Danse des Mirlitons	45053
Moment Musical	18216 or 74202
Praeludium	18323

Courage and Patriotism

March Militaire	35493
Patriotic Medley March	35608
Polonaise Militaire	35241
See, the Conqu'ring Hero Comes	18655

Delicacy and Daintiness

Dance of Happy Spirits	74567
March Miniature	64766
Overture—Midsummer Night's Dream	35625
Praeludium	18323
Serenade (Pierné)	45158
Waltzing Doll	64734
Whispering Flowers	*——

Evening

All Through the Night	74100
Birds in the Night	18622
Evening Chimes	18018
Hush, My Babe	18622
Lullaby from "Erminie"	18622
Rock-a-bye, Baby	18664
Twilight	17784

Fairies

(See "Delicacy and Daintiness")

* Record in preparation.

PURE MUSIC FOR ÆSTHETIC ENJOYMENT

There remains the great field of quiet enjoyment of instrumental compositions, which are cultural through their inherent beauty of thought, form, and expression, and which everyone loves just because they are beautiful.

The public school classroom in this great democracy of ours presents a strange and varied problem. There are the children from the homes of the rich and poor alike, often representing many nationalities. Some have brought their excitement from the playground, others have brought a little heartache from home. One has a toy; one has been scolded; another is tardy. Perhaps, even the teacher herself may be all too tense to accomplish easily the task of somehow unifying these little minds and of ruling her own spirit for the daily round of studies. What more potent ally could she find than a beautiful piece of music?

Some schools have adopted the habit of a "silence period" at the beginning of the day, during which just one beautiful number is played. It might be practical to place the Victrola in the center hall for this work, allowing all classes which are conveniently situated to listen at once. If there is not an instrument for each floor, an alternate day plan could be arranged. The teacher of the class which is to hear the music could tell on her blackboard the name of the selection to be played. Others, who dare not take a few minutes from the so-called "necessary subjects," play such music ten minutes *before* the opening of school. It is not obligatory that the children should attend, but they are there, and the day begins happily and with no confusion.

Certainly hearing and enjoying music just because it is beautiful should be a part of every appreciation lesson.

If we learn to read by reading, then we learn to appreciate by appreciating. An appreciation course should not be motivated by the "getting ready" idea, but should be always an enjoyment of music *now*.

A child, or a musically uneducated person, is limited in his ability to listen to and to appreciate intricate and complex music, but his enjoyment of things within his comprehension is without alloy. The habit of listening for pure enjoyment is of the utmost importance, and if established in school, it will remain a lifelong benison.

Although we have no conscious problems in mind at this time, certain "by-products" will inevitably result from such acquaintance with the beautiful.

A trained ear and an ability to distinguish themes are natural consequences, and the power of theme recognition is a fundamental prerequisite for the later study of musical form and other phases of "listening to learn."

Repeated hearing of music in the earlier years insures a wide acquaintance with many masterpieces, which is the objective of the popular and meritorious Music Memory Contest, and the standard set by hearing these masterpieces interpreted by Victor artists furnishes a model in interpretation and tone quality for the later performance of these selections by the children. Such contests function in home, school, and club life. Often music clubs and musicians gladly coöperate in focusing attention on the special selections. After all, as Theodore Thomas said, "Popular music is familiar music."

Simple and beautiful masterpieces for such cultural listening are abundant. The list we have carefully selected includes many whose charm lies in their rhythm, and others that are dearly loved for their beautiful melodies, and sometimes for both.

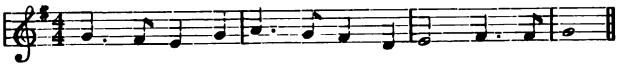
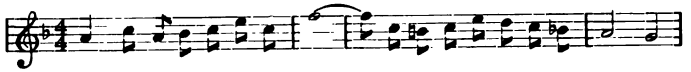
PURE MUSIC OF ÆSTHETIC BEAUTY

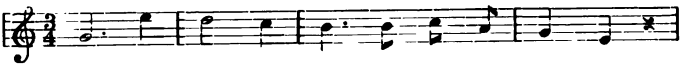
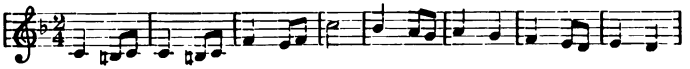
Ballet "Rosamunde"	64670	Pastoral — Merrymakers	18164
Berceuse from "Jocelyn"	17454	Pirouette	18223
Cupid's Garden	18018	Praeludium (Järnefelt)	18323
Christmas Hymns	18389	Reconciliation Polka (Drigo)	35644
Cinquantaine, La (Marie)	18296	Rigaudon (Monsigny)	64201
	18223	Rigodon—Rameau	67201
Fedora Gavotte	17681	Rondino (Beethoven-Kreisler)	64600
Gavotte (Aletter)	18243	Salut d'Amour (Elgar)	64373
Gavotte (Gossec)	74444	Scherzo (Dittersdorf)	74294
Gavotte (Grétry)	64198	Serenade (Pierné)	45158
Humoresque (Dvořák)	74180	Serenade (Tosti)	17472
	17454		
Idyll	17681	Serenade (Schubert)	16995
Isoline Ballet Valse	67201	Serenade (Titl)	
Liebesfreud (Kreisler)	74196	Shepherd's Dance (German)	35530
Menuett (Handel)	64841	Shepherd's Hey (Grainger)	17897
Minuet (Beethoven)	74444	Silent Night	17842
Minuet (Boccherini)	18049	Souvenir (Drdla)	64074
	64614	Spanish Dance (Sarasate)	74366
Moment Musical	74202	Spring Song (Mendelssohn)	18648
Musette (Gluck)	18314	Sylvia Ballet	*——
Narcissus (Nevin)	17472	To a Wild Rose (MacDowell)	17691
Noël	17842	Träumerei (Schumann)	45102

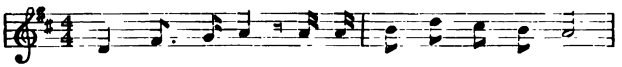
That theme recognition, memory repertoire, interpretation and tone quality may be further insured, and because instinctively we love to hum these beautiful melodies, we are carrying further the idea inaugurated in "Beginning Cultural Hearing." The simple selections listed there will be found attractive here also.

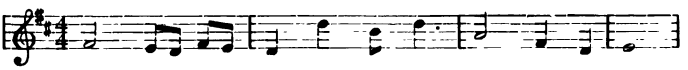
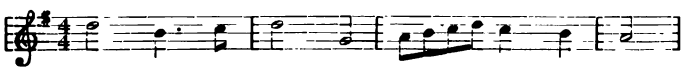
Andante (Haydn Surprise)	*——	Le Cygne	45096
Andante (Beethoven Fifth)	*——	Lullaby (Brahms)	18664
All Through the Night	74100	Lullaby from "Erminie"	18622
Berceuse from "Jocelyn"	17454	My Old Kentucky Home	18127
Birds in the Night	18622	Old Black Joe	17674
Drink to Me Only	17691	Old Folks at Home	17674
How Lovely are the Messengers	18655	Pastoral Symphony	18655
		Salut d'Amour (Elgar)	64373
Humoresque	17454	See the Conqu'ring Hero	18655
If With All Your Hearts	18655	Spring Song (Mendelssohn)	18648
Largo—New World	*——	Sweet and Low	18664

* Special record in preparation.

All Through the Night*

Berceuse from "Jocelyn" 17454

Birds in the Night 18622

If With All Your Hearts 18655

Melody in F 45096

Old Black Joe 17674



Old Folks At Home 17674

See, the Conqu'ring Hero Comes 18655

Sweet and Low 18664

* Record in preparation.

SUGGESTED LESSONS

REALIZING the difficulty of the kindergarten and primary teacher in selecting numbers for a definite lesson from the mass of material now available, and realizing, too, her eagerness for suggestions in actually presenting the records, we submit three little lessons each for kindergarten, first, second, and third grades, respectively. These may be taken simply as suggestions, and the general ideas may be used in the planning and presentation of other lessons.

SUGGESTED LESSONS FOR KINDERGARTEN

LESSON I

MOTHER GOOSE (Dramatic Song)	17004
LULLABY—HUSH, MY BABE (Listening and Humming)	18622
CUPID AND THE BUTTERFLY (Free Expression)	35532-B

LESSON II

SERENADE (Moszkowski) (Listening)	64281 or 64576
TEDDY BEARS' PICNIC (Descriptive Listening and Suggested Expression)	16001
THE BUNNY (Listening)	17776

LESSON III

WILD HORSEMAN (Descriptive)	18598
RIDE A COCK HORSE (Dramatic Song)	17004
SYLVIA BALLET—PIZZICATO (Free Expression)	*——
THEME FOR HIGH-STEPPING HORSES—SKIPPING MOTIVE (Suggested Expression)	18253

LESSON I

How would you like to play we are having a party? Only we aren't going to have anything to eat. Maybe you will not like my party if we don't have anything to eat, but this is a *new* kind of party. Instead of having

* Record in preparation.

something to *eat*, we are going to have something to *hear*. Now, isn't that a funny kind of party!

First of all, I have asked a lady to sing for us. I have asked her to sing about somebody you know. I *think* you know him—do you?

Mother Goose—17004

(Play enough of *Little Jack Horner* on 17004 for children to recognize.)

Whom is she singing about? Yes, I thought you knew him. Now, let's listen to the whole song about Little Jack Horner. (Play song through.)

Where was Jack Horner? What was he doing? Yes, *he* had something to eat, didn't he? Was he a *good* boy? Let me see how good you think *you* are. (Suggest expression—thumbs in arm holes and swell, as with great pride.)

Let's pretend we eat pie with Little Jack Horner. (Play song through again, this time leading in its dramatization.)

Little Jack Horner is one of Mother Goose's children, and she has the most stories for her little girls and boys. This is one of them. Have you heard it? (Play *Hey, Diddle, Diddle*—17004.)

Who can tell me that story? Yes, the cat had a fiddle, and what a good time they did have. Do you think the cow liked the music? How well? And did the little dog like it? And what did the dish do?

And after he has eaten his supper and heard Mother Goose's story about all these things that happened when the cat played his fiddle, Little Jack Horner is ready to hear *this* kind of music.

Lullaby—Hush, My Babe—18622

(Play record through first strain.)

What does it make us feel like doing? Yes, it does make us feel sleepy, doesn't it? Let us put our heads down and listen to this beautiful music as if we were really going to sleep. (Play record through.)

I suspect Little Jack Horner is almost asleep. If we would hum very softly I think he would go sound asleep. (Hum with record.)

Cupid and the Butterfly—35532-B

Now it is night. The babies are asleep, and the good fairies come to play. Let us listen to this music, and see if you can tell what it says to do.

(Play only the first part of the record, which consists of a short introduction and one strain repeated.) Repeat the music until the children have surely sensed the rhythm, and want to try to express it.

You may all dance with the music, and do whatever it tells you to do. (If the interpretations are uncertain, stop and have them listen over, and over, and over, but if the work is *free* expression the teacher must not make suggestions under any circumstances. When the children have received a message from the music, and are able to attempt to express it, they will instinctively watch each other.)

Now let's watch Donald do it. That was very nice. Mary, will you do it for us? You liked Mary's best? Yes, she was much more quiet, but she didn't stop when the music did. You think Donald keeps with the music better? The music told Donald to skip, and Mary to fly, didn't it? Emma's hands and arms were much more like birds' wings than Mary's were, I think.

Yes, Edward, you may try it. Oh, what a pretty bow Edward made just before he began to dance! He must have thought he was a fairy that came to dance for us.

(Through such discussion several details will be brought out. The children with less initiative will have received suggestions and courage to try again.)

LESSON II

Perhaps you have been to a concert sometime with your papas and mammas. This morning we are going to have a concert right here in our own little kindergarten. A lady will play a violin solo for us. We cannot see her, but she loved little boys and girls like you, and loved to play for little people, so we must be just as still and polite while the music plays as if she were *really* here.

Serenade—64281 or 64576

(It is better to play only first part, unless the children are able *really to listen* to the entire selection.)

Teddy Bears' Picnic—16001

The next music we are going to hear has something in it that you would like to have for a toy. *You* like a *train?* A *dolly*, etc. (Allow children's discussion to anticipate what toy *this* one may be.) See if you can tell what *this* sounds like. (Play enough of record for children to find the bears, and to recognize them again.)

I think these Teddy Bears are going to a picnic. Let's pretend we are going to the picnic, too. Be sure to listen to the music, and keep with the Teddy Bears.

The Bunny—17776

I'm sure you know a bunny, too, don't you? He is such a nice pet. I should think he could hear everything "with his ears so long. But I guess the reason he's so still, is cause he likes my song."

LESSON III

Wild Horseman—18598

Girls and boys, let us listen to this whole story in music and see if we can tell what it is about. You think it is about horses. What made you think that? You say you could hear their feet as they were galloping along. (Permit the children to make up their own story.)

Ride a Cock Horse—17004

A lady is going to sing us a story about a horse. Listen and see if you ever heard of him. Is he just the same kind of horse the others were? How is he going? Is he walking, running, or galloping? (Children may imitate galloping of horses by placing hands in front of them as if holding reins and moving the body to give the motion of the galloping horse. There need be no actual galloping around the room unless it is so desired.)

Sylvia Ballet—Pizzicato*

In beginning free expression work, use the first strain only. For presentation, see Lesson I for Kindergarten.

Theme for High-Stepping Horses
Motive for Skipping } **18253**

Close the period with unified work, through suggested expression. Allow all to play high-stepping horses, and then to skip together.

* Record in preparation.

SUGGESTED LESSONS FOR FIRST GRADE

LESSON I

MINUTE WALTZ (Descriptive)	64076
IN LILAC TIME (Rhythm)	35397
HOW MANY MILES TO BABYLON (Dramatic Song)	17937
ROCK-A-BYE, BABY (Humming)	18664

LESSON II

THE BEE (Descriptive Listening)	64076
NAMING THE TREES (Rote Song)	17719
DOROTHY GAVOTTE (Free Expression or Suggested Rhythm)	18216

LESSON III

BAA, BAA, BLACK SHEEP (Dramatic Song)	17937
HAPPY LAND (Hindoostan Air) (Humming)	18622
THE WREN (Listening)	*——

LESSON I

The Minute Waltz—64076

Once upon a time there was a lady who had a nice little dog. Some of you have dogs for playmates, I know. One day this lady was sitting in a chair resting, and she thought the little dog was lying right beside her. He was at first, but all of a sudden he saw something that he thought he could catch. But the faster he went, the faster this thing he was running after went. Yes, it was his tail. He didn't know it was fastened on. So he kept on running until he grew so tired he had to lie down to rest. While he was lying there he saw his tail again, so up he got and began to run. This time he ran so fast and such a long time he just fell right over on the floor. This lady had a friend who said he knew just how to tell that story for boys and girls in music. This is the way he told it. Let us see if

* Record in preparation.

we can tell when the little dog begins to run, when he grows so tired he has to lie down, then when he gets up again, and when he gets so tired he just falls down with a bang. (Play record.)

In Lilac Time—35397

How many of you have played "Follow the Leader"? Did you bring two good eyes to-day? And what about your ears—are you *sure* they can *hear* the music? (Play record.)

The teacher may indicate a variety of hand and arm movements which are a response to the *strong* pulse only.

Hand clapping is one of the favorite "stunts." In such work it is helpful to divide the room into two sections, and let one side "play audience" and listen to "the music" which the other side makes with their hands. Such a device furthers rhythmic development and ear training simultaneously, and functions definitely in better marching. The clapping game may even be called "marching with our hands."

For suggestions on "Follow the Leader," see page 39.

How Many Miles to Babylon—17937

Girls and boys, let us see if we can discover where these people are going. How far is it? When can I get there? Who is going? Where is it? (Room may be divided into two parts, one group asking questions, the other group answering.)

Rock-a-bye, Baby—18664

The next piece of music doesn't tell us a story, or make us want to do anything but just sit very still and listen. (Play a strain of the music.) You think it says to put the

dolly to sleep? Yes, I think a dolly could go to sleep to this music. My mamma used to sing this song to me when I was a tiny baby. The story of the song says:

"Rock-a-bye, baby, in the tree top,
When the wind blows the cradle will rock."

Wouldn't you like to listen to the sleepy song that all babies love? (Play record.) Would you like to hum it with the music?

LESSON II

The Bee—64076

Can you make believe? Were you ever in a beautiful garden where there are sweet peas, and lilies, and roses, and all kinds of beautiful flowers? I just knew you had been. Let us make believe we are in this beautiful garden. There is a little honey bee coming into the garden. I wonder what he wants in this garden. (Some child answers "Honey.") Yes, he does want honey. But where is he going to get it? (Child says "Out of the flowers.") Does he find the honey on the petals and go up to a flower and say, "I want some honey"? No, he has to work for it. Doesn't he? He goes buzzing away down into the heart of the flower. He is such a busy little honey bee, for he wants some honey to eat, and he is going to save some for winter when he knows he can't find this nice garden. This little honey bee is a very happy little fellow. He is so happy he is singing all the time. I wonder if you brought good ears. See if you can hear him when he comes into the garden. Can you hear him trying to get the honey? He goes round and round. When he gets all the honey he can carry, he is going to fly away home. Listen and maybe you can hear this whole story.

Naming the Trees—17719

Let us make believe we are in a park. Did you meet any friends in this nice park? I saw so many. There was Miss Pine, and Miss Oak, and Miss Maple, and, oh, so many others. Do you know who my friends are?

"Do *you* know the trees by name?"
(Ask me boys and girls.)
(Teacher then gives next line.)
"When you see them growing."
(Children repeat.)
"In the fields or in the woods."
(Children repeat.)
"They are well worth knowing."
(Children repeat.)

(After the words have been taught, continue.) Let us hear the lady sing. Perhaps we know the song she will sing. (Play record.) Yes, it is the very one we were just saying.

I saw someone saying the words with the lady. Let's all do that; just move our lips, not a single sound. (Play record again.) Now hear the little tune. I think we could sing with the lady. Let us listen and sing just as she does. (Play again.) Allow children to hum, and then sing words, with and without the record.

Dorothy Gavotte—18216

This number is attractive to hear, or may be used for free-expression work.

LESSON III

Baa, Baa, Black Sheep—17937

A lady is going to sing a song for us. I think if we brought good ears, perhaps we can tell what she is singing. (Play record.) Do you know it? (Children think they

know song if they are familiar with words.) Does this song tell you what color this sheep was? Did you know that black wool is much nicer than white wool? And, too, it couldn't fade, because it is really black and not dyed. Was this black sheep selfish? What answer did he make when asked if he had any wool? He was very polite, too, saying, "Yes sir, Yes sir." Wasn't he a good sheep to remember his master, and his dame, and the little boy who lived in the lane who needed nice warm clothes? (Teach as *Jack Horner.*) On repetition, it may be dramatized by having children for sheep, master, dame, and little boy.

Happy Land (Hindoostan Air)—**18622**

Let us listen to the beautiful melody and hum the tune softly.

The Wren—*

This music has no words, and I am sure we couldn't hum it. So let's pretend we are at a concert, and just listen. This is a picture of the instrument that is going to play for you. (Use chart from Instruments of the Orchestra set. See page 176.) Perhaps you will see one some day. Its music is very happy and pretty.

SUGGESTED LESSONS FOR SECOND GRADE

LESSON I

AT THE BROOK—(Descriptive)	64103
CAT-TAILS (Listening)	18015
LULLABY (Brahms) (Humming)	18664

* Record in preparation.

LESSON II

MELODY IN F (Listening) (First Part)	45096
OF A TAILOR AND A BEAR (Descriptive)	18598
MR. DUCK AND MR. TURKEY (Dramatic Song)	17776

LESSON III

TO A WILD ROSE (Listening)	17691
BUTTERCUPS (Listening)	18649
RHYTHM MEDLEY (Suggested Expression)	18548

LESSON I

At the Brook—64103

Have you ever seen a brook? Isn't it a happy little stream? You think of a little brook you have seen. The little brook I am thinking of was flowing along so happily, when I first saw it, nothing was in its way. Soon it came

to some rocks, and *splash* it went over those. Bye and bye it came to a waterfall, and then it flowed happily on. Let us make believe we are walking beside this little brook I saw. Tell me when we come to the rocks and the waterfall. (Play record.)

Cat-Tails—18015

Later in the summer, just a short way from this lovely brook, in a marshy place, I saw some ladies all dressed in brown velvet jackets. They seemed to be getting ready for winter. They had been growing all spring and summer. My, how proudly they held their heads. Would you like to hear about them? (Give words of song. Then teach as *Naming the Trees.*)

Lullaby (Brahms)—18664

This is for listening and humming. "Can you hum sweetly enough to sing with this lovely music?"

LESSON II

Melody in F—45096

Boys and girls, let us put our heads down and just rest and listen.

Of a Tailor and a Bear—18598

Of a Tailor and a Bear is a charming setting of an old tale by MacDowell, written under the *nom de plume* of Edgar Thorn. One may tell the children of the happy tailor who loved music and kept a violin near his bench. While at work one day, he heard a commotion outside, but thinking it was nothing important went on working. In another moment he was frightened almost out of his wits by seeing a great bear in his doorway. Luckily he remembered instantly that bears love music, just as little children do, and he seized his violin and began tuning it. And what do you think, that bear just reared right up on his hind feet and began to dance round and round slowly

and clumsily, growling all the time, which was his way of saying he liked it, because, you see, he was a tame dancing bear. Pretty soon he got down and went off, and the poor tailor was so happy, for at first he had thought perhaps the bear might eat him up. Just as he started to thread a needle, dear me, he heard the bear growl again outside his door. But I guess his master must have come for him, because he went away again. This time the tailor heaved a sigh of relief, and was so thankful and happy that he began to whistle and made his needle fly as he heard the bear going away, growling every step. (Most modern teachers will prefer to let the children hear the record, and by adroit questioning draw from them their own version of the story.)

Mr. Duck and Mr. Turkey—17776

Let us listen to this lady sing. She is going to tell us a story. I wonder who can tell me what it is all about. (Allow children to give back story, which may then be taught and sung in usual way. The following dramatization might also be given.)

Choose one child for duck, and another for turkey. Select place for home of each.

MR. DUCK—Child squats down, knees bent, forearms raised to level of bust, elbows drawn back as far as possible, hands dropped at the wrist stiffly, with head nodding, he walks waddling fashion.

MR. TURKEY—Body bent slightly at waist, to assist in throwing out chest to fullest extent; thumbs in arm holes, head nodding slowly and majestically; walk with prancing step to imitate strut of turkey.

Suit action to the words of the song.

Mr. Duck goes to call on Mr. Turkey, walking in

manner described above. At words "How do you do?" he makes more elaborate bow and quacks. Mr. Turkey answers with his gobble. Mr. Duck turns to go home and Mr. Turkey says he will go with him, so they walk along together, the duck waddling, and the turkey gobbling.

LESSON III

To a Wild Rose—17691

Boys and girls, you have all seen a wild rose. Have you not? Can you think of one now? Once a musician wanted to tell us of a very beautiful wild rose. Let us close our eyes and hear the story he told in the beautiful melody. It is as dainty and delicate as the wild rose itself.

Buttercups—18649

Now we are going to sing about a flower that comes in the spring. Have you ever been in the country and seen a field just full of little yellow flowers? We call them buttercups. Let us hear what the little song says about them.

(Proceed in usual way.)

Rhythm Medley—18548

We are going to do anything the music says to do, so we must listen very carefully. Skip, or march, or hop, just as it says.

SUGGESTED LESSONS FOR THIRD GRADE

LESSON I

THE SWAN (Listening)	45096
WHIRLWIND (Descriptive)	*——
ADESTE FIDELES (Listening and Humming)	18664

* Record in preparation.

LESSON II

DAWN OF LOVE (Listening)	18296
LA CINQUANTAINE (Instrumental Recognition and Meter Sensing)	18296
SONG OF IRON (Dramatization)	17937

LESSON III

SWANEE RIVER (Listening)	18127
MINUET IN G (Meter Sensing)	74444
CUCK-COO CLOCK (Descriptive, Rhythmic)	17513

LESSON I

Have you seen a whirlwind? It scampers along and whirls the dust, or the leaves, and then flies away. You never can tell just where it is going, but then it flies away so happily.

And I know you've seen a lovely swan, on a lake in a park, perhaps. Does the swan move like the whirlwind?

I'm going to tell you those two things with music, and see if you can tell which is the whirlwind that scampers and plays along, and which is the swan that glides so calmly where the water is smooth as glass.

Play Swan	45096
Play Whirlwind	*——

(If there be time, or in another lesson, the details of the musical description of *The Whirlwind* and *The Swan* might be suggested to or drawn from the children, something like the following):

Did you ever hear of the ugly duckling? He became a beautiful swan. What word best tells us how he moves? (Glides.) Let us make believe we are on the bank of a beautiful lake. The water is as smooth as glass; there is no breeze to disturb the calm water. What sounds like the

* Record in preparation.

water? Coming from far across the lake is a beautiful swan. If we listen closely we can *see* him. He is coming right down in front of us. When he is just here let us see how proudly he lifts his head. Then he turns around and swims in a circle and comes around by us again. Let us see if he raises his head as he did before. Then he goes away. Let us watch him. Part of the time he is swimming and sometimes he stops and just gives himself a push. He is going farther and farther away, and finally sails out of sight behind the trees. You may raise your hands *so*, when you think the music tells that he is gliding by us, and *so* when he lifts his head.

Be careful not to talk during the playing of the music.

Adeste Fideles (Listening and Humming)—18664

LESSON II

Dawn of Love—18296

"We are going to have another little concert. I think you will like this pretty music."

The pictures of the instruments that are to play may be shown, and upon second hearing children may be asked to distinguish and tell what instrument is playing.

La Cinquantaine—18296

(Play record through.) Let us listen to this little tune (which we have heard in previous grades) and see if we can clap every time the music is a little louder. We are only going to clap the strong accents at first. Now let us see if we can clap the strong ones and the weak ones. Do you hear it in twos, threes, or fours?

Song of Iron—17937

To-day we are going to hear a song about iron. I wonder where we get iron? What do we call the man who gets it for us? (Secure all information possible concerning miner from class. Then teach words and proceed with song, singing in usual manner. This song is very strong in both rhythmic and dramatic appeal. The following suggestion for its use may prove helpful:

All the school may be miners, some with picks and some with shovels. Stand still while listening to the first two lines. Then imitate the placing of lamp in cap, and pick-ax or shovel over shoulder, and to the rhythm of the music, pretend to go deep down into the mine to work. Insist that the exercise be rhythmic! Shoveling requires two motions—pushing shovel into ground with accent of the music, and throwing ore with unaccented portion. The use of the pick-ax also involves two motions, with the additional bending and straightening of the body. Through the entire song, suit actions to the words.)

LESSON III

Swanee River—18127

(There are many melodies which we will wish the children to sing later, and which they may be hearing now for their sheer beauty. *Swanee River* is one of these, and it is here presented simply because it is beautiful and because the child can enjoy the melody long before he can appreciate the words.) To-day we are to listen with our ears only. Neither our hands nor our voices are to talk. If we close our eyes perhaps we can hear better, for then our ears must do all the listening without any help from our eyes.

Minuet in G—74444

(This has been used in previous grades for listening.) Let us listen first for the strong pulse. Can you clap every time the music says "strong"? Now let us clap the strong *and* the weak ones. (The clapping may be varied by long and short lines, or large and small circles on the board.) Is it two or three?

(*Gavotte* on same record may be used for example of fours.)

THE MINUET—FRANKLIN SCHOOL, CROOKSTON, MINN.

Cuck-Coo Clock—17513

I know of the queerest kind of clock. A little bird sings when the clock wishes to *say* the hour. Isn't that a queer way for a clock to strike? I wonder if you know what kind of clock I mean? Yes, it is a cuckoo clock and it was made in a far-away country. I should like to tell you the story of this clock. (Tell words and then proceed in usual method.)

LESSON BUILDING

KINDERGARTEN

THE kindergarten teacher is fortunate in having great freedom in her use of materials, the opportunity to use her own personality and initiative, and the chance to "find" individual children. The course of study and the daily program are more flexible than in the grades.

Since music is an integral part of kindergarten work—indispensable in song, rhythmic development, and play—and since it can be arranged without the limitation of a given music period, we have not attempted to plan definite lessons. We have selected instead a choice group of material which the kindergarten teacher should use to supplement the music of the games and songs which often make up the entire pabulum presented.

Even the most musical teacher, who plays a piano well, welcomes the Victrola as an ever-ready and efficient "assistant," for in *teaching*, her own attention must needs be bestowed upon the children. Furthermore, the piano is helpless in providing cultural effects that come from acquaintance with the tone quality of orchestral instruments.

The short list of instrumental music which follows has been culled from more lengthy lists elsewhere. The rhythmic numbers invite bodily expression; the descriptive are obviously familiar to the child world; and those listed for æsthetic appreciation are either dearly-loved melodies a child should know, or are bright, happy, and rhythmic—the type that deserves the name "pretty."

The tiniest children should hear the music of the masters.

RHYTHMIC

Amaryllis	16474
Dorothy Three-Step	35532
Dance of Happy Spirits (Orpheus)	74567
Gavotte (Grétry) (Mozart)	17917
Gavotte (Grétry)	64198
Golden Trumpet Schottische	35228
High-Stepping Horses or Reindeer Running	18253
In the Park	18017
La Cinquantaine	18296
Military Escort March	17368
Motive for Skipping	18253
On the Bridge	72166
On the Wing Galop	17368
Pirouette	18223
Præludium (Järnefeldt)	18323
Rhythm Medley. *a*—March-theme for skipping—flying birds—wheelbarrow motive—plain skip—tip-toe march—march *b*—March—trotting, running and high-stepping horses—skipping theme—march	18548
Sylvia Ballet—Pizzicato	*——
Sylvia Ballet—March	
Tarantella (Saint Saëns)	17174
Teddy Bears' Picnic	16001
Wild Horseman	18598

DESCRIPTIVE

At the Brook	64103
Bee, The	64076
Birds of the Forest	16835
Butterfly, The	45158
By the Brook	17844
Clock Store	35324
Fountain, The	70031
Little Hunters	18598
March of the Toys	55054
Minute Waltz	64076
Of a Tailor and a Bear	18598
Spinning Song	18598
Teddy Bears' Picnic	16001
Waltzing Doll	64734
Whirlwind	*——
Wren, The	*——

ÆSTHETIC

Au Clair de la Lune	72165
Christmas Hymns Adeste Fideles First Nowell Silent Night Rock-a-bye, Baby	18664
Cupid's Garden	18018
Dawn of Love	18296
Fedora Gavotte	17681
Gavotte (Gossec)	74164
Humoresque	17454
Hush, My Babe Happy Land Come Thou Fount	18622
Idyll	17681
Lullaby (Bredt-Verne)	17844
Melody in F	45096
Minuet—Boccherini	67896
Minuet in G	64121
Narcissus	16525
Old Folks at Home Kentucky Home	18127
Poet's Vision	18142
Rondino	64600
Serenade (Moszkowski)	64576
Serenade (Pierné)	45158
Serenade (Schubert)	16995
Serenade (Titl)	16995
Silent Night	17842
Spring Song (Mendelssohn)	18648
To a Wild Rose	17691
Träumerei	45102

* Record in preparation.

Many simple songs, suitable for kindergarten, will be found in Song section among those listed for first grade.

For Bird Records, see "Nature Study."

For Stories, see "Primary Stories and Poems."

For Games, see pages 43, 44.

PRIMARY GRADES

In addition to the foregoing suggested lessons, we herewith submit material for twenty-nine more lessons for each grade. (For complete plan, see page 23.)

It is necessary that the sequence of lessons should carry forward the child's development, and at the same time use material over and over again, each time from some new point of view.

There are many records which may be used with profit in every grade from kindergarten to high school. To be of further assistance to the teacher in "getting the most out of a record," a few type records have been treated extensively under that heading in the next chapter.

Since so very much of the so-called regular music work of the school is the singing of songs it has been thought best to list the records of songs under that heading with suggestions for using, teaching, and dramatizing them.

Although much of the song work is real appreciation work, we have thought perhaps the teacher would prefer to incorporate the use of song records into her regular song study and use the special appreciation day for those phases of music which might not otherwise be presented. We have, therefore, omitted songs from these skeletonized lesson plans.

Realizing that the music period in the lower grades is but from twelve to fifteen minutes long, we have suggested never more than two records in order that there may be time to enjoy favorite records heard in previous lessons.

It is not wise to use too many records in one lesson.

If the picture of the instrument which plays the solo in the selections may be used (or of the several which

appear in simple combinations), the children will absorb quite an acquaintance with instruments.

Large charts, each containing a natural color picture of an instrument of the orchestra, have been especially prepared by the Educational Department of the Victor Company for this work in the schools. (See page 176).

In the primary grades, the chart of the instrument about to be heard may be hung on the wall. Allow the children simply to associate the sight and the sound of the instrument. The teacher need not supply any information beyond that which will be drawn out naturally by the children's questions.

Children should have acquired sufficient familiarity with instruments that are commonly used to be able to begin a conscious study of them in the fourth grade.

Take time to make real friends with these musical gems:

FIRST GRADE

(Many selections previously used in Kindergarten)

LESSON I	
March of the Toys (Descriptive)	55054
Gavotte (Grétry) (Free Expression)	64198
LESSON II	
In a Clock Store (Descriptive)	35324
Sylvia Ballet—Pizzicato (Free Expression)	*———
LESSON III	
Moment Musical (Listening)	74202
Rock-a-Bye, Baby (Humming)	18664
LESSON IV	
Dance Characteristic (Listening)	16974
Little Hunters (Descriptive)	18548
LESSON V	
The Bee (Descriptive)	64076
Wild Horseman (Free Expression)	18598
LESSON VI	
Teddy Bears' Picnic (Free or Suggested Expression)	16001
Hush, My Babe (Humming)	18622

* Record in preparation.

LESSON VII
Humoresque (Listening) 16974
March Militaire ("Follow the Leader") (Suggested Expression) 35493

LESSON VIII
Spinning Song (Descriptive) 18598
High-Stepping Horses (Suggested Expression) 18253

LESSON IX
Come Thou Fount (Listening—Humming) 18622
Waltzing Doll (Listening) 64734

LESSON X
La Cinquantaine (Listening) 18296
Gavotte (Suggested Expression) 17917

LESSON XI
Lullaby (Listening) 17844
March Miniature (Free Expression) 64766

LESSON XII
Cupid's Garden (Listening) 18018
Happy Land (Humming) 18622

LESSON XIII
Serenade (Moszkowski) (Listening—Humming) 64576
Rhythm Medley 18548

LESSON XIV
Souvenir (Drdla) (Listening) 64074
On the Wing (Rhythm) 17368

LESSON XV
The Minute Waltz (Descriptive) 64076
La Cinquantaine (Suggested Expression) 18296

LESSON XVI
Minuet in G (Listening) 74444
Of a Tailor and a Bear (Descriptive) 18598

LESSON XVII
Idyll (Listening) 17681
Orpheus—Dance of Happy Spirits (Rhythm) 74567

LESSON XVIII
Reconciliation Polka (Listening) 35644
Rock-a-bye, Baby (Humming) 18664

LESSON XIX
To a Wild Rose (Listening) 17691
Minuet (Beethoven) (Suggested Expression) 74444

LESSON XX
Melody in F (Listening) 45096
Little Hunters (Descriptive) 18598

LESSON XXI
Humoresque (Listening—Review) 16974
Sylvia Ballet—March (Suggested Expression) *——
LESSON XXII
Dawn of Love (Listening) 18296
Birds of the Forest (Descriptive) 16835
LESSON XXIII
Dorothy (Listening) 18216
On the Wing Galop (Suggested Expression) 17368
LESSON XXIV
Spring Song (Mendelssohn) (Listening) 18648
Jolly General (Suggested Expression) 35608
LESSON XXV
In a Clock Store (Descriptive) 35324
Marche Militaire (Schubert) (Suggested Expression) 35493
LESSON XXVI
Idyll (Listening) 17681
Dorothy (Free or Suggested Expression) 18216
LESSON XXVII
Minuet in G (Listening) 64121
Amaryllis (Free or Suggested Expression) 16474
LESSON XXVIII
Swanee River (Listening) 18127
Happy Days March (Rhythm) 16001
LESSON XXIX
To a Wild Rose (Listening) 17691
Dance Characteristic (Free or Suggested Expression) 16974

SECOND GRADE

LESSON I
The Wren (Listening) *——
March Miniature (Tschaikowsky) (Free Expression) 64766
LESSON II
Little Hunters (Descriptive) 18598
Golden Trumpet Schottische (Suggested Expression) 35228
LESSON III
Spring Song (Mendelssohn) (Listening) 18648
La Cinquantaine (Free or Suggested Expression) 18296
LESSON IV
Humoresque (Listening) 16974
On the Wing Galop (Suggested Expression) 17368
LESSON V
Serenade (Moszkowski) (Listening and Humming) 64576
Moment Musical (Free or Suggested Expression) 18216

* Record in preparation.

LESSON VI	
Hush, My Babe (Listening and Humming)	18622
At the Brook (Descriptive)	64103
LESSON VII	
Träumerei (Listening)	64197
Ballet Music—William Tell	*——
LESSON VIII	
The Bee (Descriptive)	64076
Dorothy (Suggested Expression)	18216
LESSON IX	
Dawn of Love (Listening)	18296
Whirlwind (Descriptive)	*——
LESSON X	
Valse Bluette (Listening)	64758
Spinning Song (Descriptive Rhythm)	18598
LESSON XI	
Idyll (Listening)	17681
Adeste Fideles (Humming)	18664
LESSON XII	
The Fountain (Descriptive)	70031
First Nowell (Humming)	18664
LESSON XIII	
Danse Chinoise (Descriptive)	45053
Danse des Mirlitons (Descriptive)	45053
LESSON XIV	
Whispering Flowers (Listening)	*——
Gavotte (Meter Sensing)	18216
LESSON XV	
Lullaby (Listening)	17844
Eros Waltz (Free or Suggested Expression)	35228
LESSON XVI	
Serenade (Pierné) (Listening)	45158
March Miniature (Suggested Expression)	64766
LESSON XVII	
Narcissus (Listening)	17472
I See You (Meter Sensing)	17158
See-Saw (Meter Sensing)	17596
LESSON XVIII	
Praeludium (Listening)	18323
Menuett (Gluck-Mozart) (Suggested Expression)	17917
LESSON XIX	
Minute Waltz (Descriptive)	64076
Gavotte (Grétry) (Meter Sensing)	17917

* Record in preparation.

LESSON XX
Of a Tailor and a Bear (MacDowell) (Descriptive) 18598
Gavotte (Popper) (Listening and Meter Sensing) 45116

LESSON XXI
Spring Song (Mendelssohn) (Listening) 18648
Amaryllis (Meter Sensing) 16474

LESSON XXII
March of the Toys (Descriptive) 55054
Lullaby from "Erminie" (Humming) 18622

LESSON XXIII
In a Clock Store (Descriptive) 35324
Minuet (Haydn—"Military Symphony") (Meter Sensing) 62660

LESSON XXIV
The Wren (Listening) *____
Motive for Skipping (Suggested Expression) 18253

LESSON XXV
Waltzing Doll (Poldini) (Listening) 64374
Minuet (Beethoven) (Meter Sensing) 74444

LESSON XXVI
Idyll (Listening) 17681
La Cinquantaine (Meter Sensing) 18296

LESSON XXVII
Humoresque (Listening) 16974
Sweet and Low (Humming) 18664

LESSON XXVIII
Silent Night (Listening) 17842
Mazurka (Chopin) (Meter Sensing) 18216

LESSON XXIX
Valse Bluette (Listening) 64758
Whirlwind (Descriptive) 18312

THIRD GRADE

LESSON I
Serenade (Titl) (Listening) 16995
Gavotte (Popper) (Meter Sensing) 45116

LESSON II
Wind Amongst the Trees (Descriptive) 70026
La Cinquantaine (Meter Sensing) 18296

LESSON III
Lullaby (Brahms) (Humming) 18664
Shoemaker's Dance (Meter Sensing) 17084
Dance of Greeting (Meter Sensing) 17158

* Record in preparation.

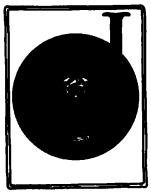
LESSON IV	
Will-o'-the-Wisp (Descriptive)	74183
Menuett (Meter Sensing)	17917
LESSON V	
If With All Your Hearts (Listening and Humming)	18655
Moment Musical (Rhythm)	18216
LESSON VI	
The Swan (Saint-Saëns) (Listening)	45096
Gavotte from Mignon (Rhythm)	18216
LESSON VII	
Ballet Music from Rosamunde (Listening)	64670
Rhythm Medley (Meter Sensing)	18548
LESSON VIII	
Souvenir (Drdla) (Listening)	64074
From an Indian Lodge (MacDowell) (Listening)	17035
LESSON IX	
To a Wild Rose (Listening)	17691
Whirlwind (Descriptive)	*——
LESSON X	
Nutcracker Suite (Descriptive)	45053
See, the Conqu'ring Hero Comes (Humming)	18655
LESSON XI	
Narcissus (Descriptive. See story, page 153)	45085
Dorothy (Rhythm)	18216
LESSON XII	
My Old Kentucky Home (Listening)	18127
Musette (Rhythm)	18314
LESSON XIII	
Waltz in C Sharp Minor (Listening)	74539
Wild Horseman (Meter Sensing)	18598
LESSON XIV	
Whispering Flowers (Listening)	*——
Minuet (Boccherini) (Meter Sensing)	18049
LESSON XV	
Serenade (Schubert) (Listening)	16995
In Lilac Time (Rhythm and Meter Sensing)	35397
LESSON XVI	
Salut d'Amour (Listening)	64373
Rigaudon (Rhythm)	64201
LESSON XVII	
The Butterfly (Descriptive)	45158
Golden Trumpet (Rhythm and Meter Sensing)	35228

* Record in preparation.

LESSON XVIII	
Humoresque (Listening)	16972
Gavotte (Gossec) } *Minuet* (Beethoven) } (Meter Sensing)	74444
LESSON XIX	
Serenade (Titl) (Listening)	16995
Lullaby from "Erminie" (Humming)	18622
LESSON XX	
By the Brook (Listening)	17844
On the Wing Galop (Rhythm and Meter Sensing)	17368
LESSON XXI	
Serenade (Schubert) (Listening)	16995
Fedora Gavotte (Rhythm)	17681
LESSON XXII	
Of a Tailor and a Bear (MacDowell) (Descriptive)	18598
All Through the Night (Humming)	*——
LESSON XXIII	
The Bee (Descriptive)	64076
Minuet (Paderewski) (Rhythm)	16474
LESSON XXIV	
Rock-a-bye, Baby (Humming)	18664
The Swan (Saint-Saëns)	45096
LESSON XXV	
Cavatina (Raff) (Listening)	74336
Isoline Ballet Valse (Listening)	67201
LESSON XXVI	
If With All Your Hearts (Humming)	18655
La Cinquantaine (Rhythm and Meter Sensing)	18296
LESSON XXVII	
Rigaudon (Rameau) (Listening)	67201
Gavotte (Gossec) (Rhythm) } *Minuet* (Beethoven) }	74444
LESSON XXVIII	
At the Brook (Listening)	64103
Ballet—William Tell	*——

* Record in preparation.

MAKING THE MOST OF A RECORD



N making the special educational records, the utmost care has been taken to see that each one is made to serve in a variety of ways, and the most careful thought has been bestowed on the selection of the material to give value in as many points of contact as possible.

Teachers will realize on their investment through a study of the hidden riches of even a small library of records. Many times, one record may serve five to ten purposes. Look over your record collection, and you will find many that can be used in as many different ways as the following illustrations, which were picked at random.

HOW TO USE 17719

This record contains eleven splendid songs for rote singing in the primary grades.

Use *Jack-in-the-Pulpit* in the early spring when the children bring to school the first jack-in-the-pulpits.

Use *Corn Soldiers* when you wish to improve the standing position of the pupils. Have class stand while singing this song. Watch the standing positions improve. This is only a suggestion, but how much more effective than a command. Play again and have these soldiers march forward four steps, backward four steps, and repeat.

Use *Naming the Trees* in the Arbor Day exercises. How many names do you know? Write names on board and see how many the class can think of.

A splendid song for October and November is *The Squirrel.* Use for nature study to illustrate the habits of the squirrel. What would you find the squirrel doing?

This offers a splendid opportunity for oral English, which is rightly receiving so much attention in the schools today. It may be used in connection with the game, *Let Us Chase the Squirrel*, on Record 17568.

The Windmill affords an opportunity to discuss with the children the reason why we have no windmills now.

During the month of May, what could be better than *Dancing in May?*

It is necessary for the class to hear the song which they are to learn several times, so that they can sing it correctly. When it is possible to use rhythmic motions suggested by the words, new interest is given in the many repetitions which are necessary. In the drawing lesson, if we desire an exact reproduction, we do not hold the object before the children and then remove it quickly and expect the children to make an exact likeness. We should not expect the impossible in music. The children must hear a new song a sufficient number of times to have an exact tone picture.

Songs on this record which may be used with motions are:

In the Belfry—Hands high above head pulling the bell ropes in time to the music.

Corn Soldiers—March like soldiers with hands on desk instead of feet, right with the music—left, right, etc.

The Windmill—Swing arms crossing over head—down and up; swing with the music like a windmill.

The Singing School—Arms held shoulder high, move in time with the music like the wings of the swallow.

Mother Goose Lullaby—Fold arms and swing back and forth like a cradle.

Motions for *Riggety Jig.*

There have been many requests for singing games which do not require a circle formation. Many thoughtful teachers realize that the motion song after it is learned is

very valuable when used between classes. This song may be used with the children standing in the aisles. The children enjoy playing to this song on a rainy day when they have umbrellas at school. Use umbrella for willow tree and ride upon it. Gallop forward eight counts; on word "know" all stand still. On "he's just the branch of a willow tree" hold stick or umbrella up in right hand. On "O riggety jig" gallop two steps. On "you see" all bow. In kindergarten, wands make excellent stick horses.

For rhythmic work, have children do these motions, following the Victrola, but not singing. Have children sing when not doing motions so that attention may be paid to the tone quality. Individuals may sing phrases, for quick response, sharp attention, self-possession, and for test.

Use the same motions for second verse.

Motions for *Dancing Song.*

In circle formation, each child with partner.
1st line of song—all hands shoulder high, turn twice in place.
2d line—taking partner's hand skip twice toward center of circle and twice back to place.
3rd line—all join hands and slide four times to right.
4th line—same, sliding to left.
Same motions for second verse.

The teaching of the syllables of the scale as a scale in the first grade has now been relegated to the pedagogical ash-heap along with the presentation of the alphabet. This necessitates a new method of presenting the syllables. The teaching of syllables as an additional stanza to the rote song is found in five of the eleven songs on this record.

For correlation with drawing, a lesson may be given on *Jack-in-the-Pulpit.* Paper cutting or drawing of a church correlates with *In the Belfry.*

A lesson of silhouette drawing of trees with distinctive outline may be given with *Naming the Trees.*

A lesson much enjoyed is to review *The Squirrel* in the spring during the pussy willow season. Paste pussy willows on paper and draw the tail and head of a squirrel.

HOW TO USE 17646

1. In presenting examples of music expressing thought this record may be used. The selection *Lennox* is best suited, because there is an introduction played on the organ. The children will recognize this instantly as church music in contrast to march, dance, and sleep music.

2. Any of the selections on the A side of this record may be used with stories of the first Thanksgiving.

3. In the picture-study class when using the famous painting *Pilgrims Going to Church* selections on the A side of record may be used. These are chosen since the Pilgrims during the early years of their life in this country were opposed to the use of the organ in the church service. In the selections on side B no organ is used.

4. In giving a Thanksgiving entertainment, a very effective number is a tableau of the *Pilgrims Going to Church.* While this tableau is being shown play *Psalm 107* on this record.

5. Any selections on the A side of record may be used with stories of the Puritans. The organ was first used in a Puritan colony.

For more detail work on this record, see Elson's *American Music.*

HOW TO USE 18598

There is probably no instrumental record in the Victor Catalogue which may be used in so many different grades and in such a variety of ways as this one.

Wild Horseman—A good selection for Hallowe'en

This selection may be used in connection with the *Legend of Sleepy Hollow* in grammar grades. The first theme is the Headless Horseman of Sleepy Hollow. This theme is repeated and then Ichabod Crane comes into the picture. The Headless Horseman appears again, then we hear the last appearance of Ichabod. The Headless Horseman comes again on the scene and the story ends.

This story may be adapted for use in the primary grades. The little children are interested in the man who "dressed up" to represent the Headless Horseman and chased Ichabod Crane as he was returning from a party. They may raise hands when Ichabod appears in the tone picture.

Of a Tailor and a Bear

After hearing the story, the children will be anxious to dramatize it. Allow them to select one of their number for the tailor, another for the bear, and another for the keeper.

Relate the story of the Tailor and the Bear, and then let the children listen to the music tell the same story. For a suggested story, see page 93.

This makes an excellent subject for a paper cutting lesson. The children can make a bear, a cage, the tailor and the keeper.

Spinning Song

This is a very appropriate selection to play during a tableau for a spinning scene.

Use in connection with the work on the Colonial period. Introduce pictures of different kinds of spinning wheels. Why do we not use spinning wheels now?

For primary grades have the children listen for places where the flax on the wheel breaks and the music stops suddenly. Raise hands when flax breaks.

Little Hunters

In the primary grades where physical response is desired, tell a story of a party going hunting. Show a hunting picture. How many horses do you *see?* Let us listen and raise hands when we *hear* the horses in the tone picture. One man has a horn. Hold hands to mouth as if blowing a horn every time you hear the horn.

This selection may be dramatized in grades one and two. Children in circle; hold hands to mouth when horn is sounded and gallop when horses are heard.

Little Hunters is an excellent selection for a tone picture for grammar grades, omitting the motions.

HOW TO USE 18296-B

The children enjoy taking two pencils and playing the xylophone. This selection is especially well suited to third grade, because there are several places where the xylophone has a few measures of rest. The children must listen carefully and not play when the xylophone has stopped. They wait also during the introduction and begin exactly with the instrument which they are imitating.

Tell the Chinese legend of the xylophone from *Pan and His Pipes*, page 19.

Use same selection in giving the instruments of the orchestra in the grammar and high school. Show picture of xylophone in Orchestra Charts. Give description of instrument from booklet with Orchestra Charts. (See page 176.)

HOW TO USE 18296-A

This selection may be used in the primary grades for cultural hearing.

In the upper grades it may be used for recognition of violin, flute, harp, and celesta. This is especially suitable for such work, as the violin and celesta are heard first, then the flute and celesta. First have the children raise hands each time the violin is heard, then play selection again and notice the flute. Raise left hands when harp is heard. Use pictures of instruments from Orchestra Charts.

HOW TO USE 17735

Bird records may be used for innumerable occasions. On Arbor Day, May Day, etc., if two or three small machines can be borrowed, several of the real bird records may be played simultaneously. If the instruments may be concealed in the wings or behind screens or flowers the effect is beautiful. (See "Nature Study.")

CORRELATIONS

THERE lies a grave danger in treating music too much as an art by itself.

Music should be so woven into the different activities of the day, that the child will never gain the idea that it is a thing separate and apart. It should be infused into almost every study as a natural illuminant of the work in reading, writing, nature study, art, stories of other lands, myths, rhythms, etc., etc. Then, and only then, can it really enter into the very thought processes of the child and have a place in the events of daily life.

Nowhere is this thought more clearly brought out than in the educational system of the ancient Greeks. There, education was classified under two heads: *Physical Culture* and *Music*. By music was meant *all* the arts presided over by the nine Muses. Music entered extensively into every art and science, and the opinion obtained that one without musical accomplishment was deficient in the culture of a Greek citizen.

Lest the teacher or supervisor may confine the Victrola to music only, without permitting it to enter other departments upon whose studies it has a vital bearing, specific cases under various subjects are herewith presented, that the teachers of these departments may avail themselves of this effective means of reaching the pupil. The Victrola as an element of interest, ought to enlist the coöperation of all the teachers in the school. The use of Victor records at the proper time in many recitations does much to vitalize the lessons, and lifts a seemingly dry subject

from the black-and-white of the printed page into the realm of human interest.

The following correlations are designed to give only a general idea of the very wide field covered by Victor records. Every teacher should adapt the abundant wealth of the material to the conditions and needs that exist in his or her own classroom.

SUGGESTED CORRELATIONS OF POETRY AND MUSIC

Music of the same fanciful atmosphere or the same temperamental key as a bit of verse or prose reading can often enhance the beauty and vivify the impression of such a reading.

The following readings have been chosen from some of the more modern primary readers that have met with wide use in schools, and are listed with records that may be used to advantage in this correlative way.

The Ancient Mariner—Noël (Holy Night) **17842**

He prayeth best who loveth best
All things both great and small
For the dear God who loveth us,
He made and loveth all.

—SAMUEL TAYLOR COLERIDGE

(From Riverside Readers, Book III. Used by permission of Houghton Mifflin Co.)

Apple Blossoms—Spring Song (Mendelssohn) **18648**
To Spring (Grieg) **64264**

Have you seen an apple orchard in the spring?
In the spring?
An English apple orchard in the spring?
When the spreading trees are hoary
With their wealth of promise-glory,
And the mavis pipes his story
In the spring!

(From Blodgett Readers, Book IV. Used by permission of Ginn & Co.)

Birds' Orchestra—Sounds of the Forest—55092 or 16835

Bobolink shall play the violin,
Great applause to win;
Lonely, sweet, and sad, the meadow-lark
Plays the oboe. Hark!
Yellow-bird the clarionet shall play,
Blithe, clear and gay.
Purple-finch what instrument will suit?
He can play the flute.
Fire-winged blackbirds sound the merry fife,
Soldiers without strife;
And the robins wind the mellow horn
Loudly, eve and morn.
Who shall clash the cymbals? Jay and crow,
That is all they know;
And, to roll the deep melodious drum,
Lo! the bull-frogs come.
Then the splendid chorus! Who shall sing
Of so fine a thing?
Who the names of the performers call
Truly, one and all? —CELIA THAXTER

(From Elson Grammar School Readers, Book III. Used by permission of Scott, Foresman Co.)

Bob White—Spring Voices—16835

There's a plump little chap in a speckled coat,
And he sits on the zigzag rails remote,
Where he whistles at breezy, bracing morn,
When the buckwheat is ripe, and stacked is the corn,
"Bob White! Bob White! Bob White!"
—GEORGE COOPER

(From Riverside Readers, Book IV. Used by permission of Houghton Mifflin Co.)

The Brook—At the Brook—64103 or The Brook—64324.

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley. —TENNYSON

(From Riverside Readers, Book VI. Used by permission of Houghton Mifflin Co.)

The Brooklet—By the Brook—17844
The Brooklet (Schubert) **17532**

See the brooklets flowing,
Downward to the sea,
Pouring all their treasures
Bountiful and free!

Yet to help their giving,
Hidden springs arise;
Or, if need be, showers
Feed them from the skies.
—ADELAIDE A. PROCTOR

(From Elson Primary School Reader, Book III. Used by permission Scott, Foresman Co.)

The Brown Thrush—Song of the Thrush—45057

There's a merry brown thrush sitting up in a tree—
He's singing to you! he's singing to me!
And what does he say, little girl, little boy?
"Oh the world's running over with joy!
Don't you hear? Don't you see?
Hush! Look! In my tree,
I'm as happy as happy can be!"

—LUCY LARCOM

(From Elson Grammar School Readers, Book I. Used by permission of Scott, Foresman Co.)

The Bumble Bee—The Bee—64076

My name is Mr. Bumblebee,
I come with merry din;
For when the purple flowers I see,
Oh, then I do begin
To boom, boom, buzz, buzz,
Boom, buzz, boom!
Oh, I'm a rover in the land
And all I need is room!

—MARTHA A. L. LANE

(From Jones Readers, Book II. Used by permission of Ginn & Co.)

Cradle Song—Lullaby from "Erminie"—18622

Sleep, baby, sleep!
The great stars are the sheep,
The little stars are the lambs, I guess;
The bright moon is the shepherdess.
Sleep, baby, sleep!

(From Jones Readers, Book II. Used by permission of Ginn & Co.)

A Farewell—Four Leaf Clover—64139

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them, all day long;
And so make life, death, and that vast forever
One grand, sweet song.

—CHARLES KINGSLEY

(From Elson Primary School Reader, Book IV. Used by permission of Scott, Foresman Co.)

The Fountain—The Fountain—70031

Into the sunshine,
Full of the light,
Leaping and flashing
From morn till night!

Glorious fountain!
Let my heart be
Fresh, changeful, constant,
Upward, like thee!

—JAMES RUSSELL LOWELL

(From Elson Grammar School Readers, Book II Used by permission Scott, Foresman Co.)

Humility—Song of a Nightingale—45057

The bird that soars on highest wing
Builds on the ground her lowly nest;
And she that doth most sweetly sing
Sings in the shade when all things rest.
In lark and nightingale we see
What honor hath humility.

—JAMES MONTGOMERY.

(From Elson Primary School Reader, Book IV. Used by permission of Scott, Foresman Co.)

The Lotus-Eaters—Nocturne in E Flat (Chopin)**—74052**

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tired eyelids upon tired eyes;
Music that brings sweet sleep down from the
blissful skies.

—TENNYSON

(Art Music Readers, Book II. Used by permission of Atkinson, Mentzer Co.)

On the Wild Rose Tree—To a Wild Rose—18208 or 17691

On the wild rose tree
Many buds there be,
Yet each sunny hour
Hath but one perfect flower.

Thou who wouldst be wise
Open wide thine eyes;
In each sunny hour
Pluck the one perfect flower!

—RICHARD WATSON GILDER

(From Studies in Reading, Book V. Used by permission of University Publishing Co.)

Origin of Music—Bird Chorus—45163—16835

The birds instructed man,
And taught him songs before his art began;
And while soft evening gales blew o'er the plains,
And shook the sounding reeds, they taught the swains,
And thus the pipe was framed and tuneful reed.

—LUCRETIUS

(From Art Music Readers, Book I. Used by permission of Atkinson, Mentzer Co.)

The Schoolhouse and the Flag—
Star-Spangled Banner—17581 or 18338
Our Flag—18649

Ye who love the Republic, remember the claim
Ye owe to her fortunes, ye owe to her name,
To her years of prosperity past and in store—
A hundred behind you, a thousand before!

The blue arch above us is Liberty's dome,
The green fields beneath us Equality's home;
But the schoolroom to-day is Humanity's friend—
Let the people, the flag and the schoolroom defend!

'Tis the schoolhouse that stands by the flag;
Let the nation stand by the school!
'Tis the schoolbell that rings for our Liberty old,
'Tis the schoolboy whose ballot shall rule.

—FRANK TREAT SOUTHWICK

(From Studies in Reading, Advanced Reader. Used by permission of University Publishing Co.)

Sensibility—Melody in F—(Rubinstein)—45096

The soul of music slumbers in the shell,
Till waked and kindled by the master's spell;
And feeling hearts—touch them but lightly—pour
A thousand melodies unheard before!—ROGERS

(From Art Music Readers, Book II. Used by permission of Atkinson, Mentzer Co.)

Signs of the Season—Song of Autumn—(Tschaikowsky)—64577

What does it mean when the bluebird flies
Over the hills, singing sweet and clear?
When violets peep through the blades of grass?
These are the signs that spring is here.

What does it mean when crickets chirp?
And away to the Southland the wild geese steer?
When apples are falling and nuts are brown?
These are the signs that autumn is here.

—M. E. N. HATHAWAY

(From Elson Primary School Reader, Book III. Used by permission of Scott, Foresman Co.)

The Skylark—Hark! Hark! the Lark—(Schubert) 64218
Lo, Here the Gentle Lark—88073 or 74608

Bird of the wilderness,
Blithesome and cumberless,
Sweet be thy matin o'er moorland and lea!

—JAMES HOGG

(From Blodgett Readers, Book V. Used by permission of Ginn & Co.)

The Slumberland Boat—Slumber Boat—(Gaynor)—**18448**

There's a boat that leaves at half-past six
From the busy town of Play,
And it reaches the haven of Slumberland
Before the close of day.—EMELINE GOODROW

(From Elson Primary School Reader, Book I. Used by permission of the Author and Scott, Foresman Co.)

Song—Sylvia Ballet—Pizzicato—(with bird voices)—**45113**

Sing, little bird, oh sing!
How sweet thy voice and clear!
How fine the airy measures ring,
The sad old world to cheer!

Bloom, little flower, oh bloom!
Thou makest glad the day;
A scented torch, thou dost illume
The darkness of the way.

Dance, little child, oh dance!
While sweet the small birds sing,
And flowers bloom fair, and every glance
Of sunshine tells of spring.

Oh! bloom, and sing, and smile,
Flower, bird, and child, and make
The sad old world forget awhile
Its sorrow for your sake!—CELIA THAXTER

(From Elson Grammar School Reader, Book II. Used by permission of Scott, Foresman Co.)

Song of the Bee—The Bee—(Schubert)—**64076**

"Buzz! buzz! buzz!"
This is the song of the bee.
His legs are of yellow;
A jolly good fellow,
And yet a great worker is he.

(From Blodgett Readers, Book I. Used by permission of Ginn & Co.)

The Stormy Petrel—Songs of Our Native Birds No. 1—55049

Up and down! up and down!
From the base of the wave to the billow's crown;
And midst the flashing and feathery foam
The Stormy Petrel finds a home.—BARRY CORNWALL

(From Blodgett Readers, Book VI. Used by permission of Ginn & Co.)

Stradivarius—Minuet in G, No. 2—64121

When any master holds
'Twixt chin and hand a violin of mine,
He will be glad that Stradivari lived,
Made violins, and made them of the best.
The masters only know whose work is good;
They will choose mine, and while God gives them skill
I give them instruments to play upon,
God choosing me to help Him.
—GEORGE ELIOT

(From Art Music Readers, Book II. Used by permission of Atkinson, Mentzer Co.)
See also "The Violin Makers of Cremona," *Pan and His Pipes*, p. 49.

Voice of Spring, The—Serenade—(Moszkowski) (with bird voices)—**45085**

Turn thy eyes to earth and heaven:
God for thee the spring has given,
Taught the birds their melodies,
Clothed the earth and cleared the skies
For thy pleasure or thy food—
Pour thy soul in gratitude.
—MARY HOWITT

(From Elson Grammar School Readers, Book II. Used by permission of Scott, Foresman Co.)

Which Wind is Best?—Wind Amongst the Trees—70026

Whichever way the wind doth blow,
Some heart is glad to have it so;
And blow it east or blow it west,
The wind that blows, that wind is best.
—CAROLINE A. MASON

(From Elson Primary School Reader, Book III. Used by permission of Scott, Foresman Co.)

The World's Music—Moment Musical—18216 or 74202

The world's a very happy place,
Where every child should dance and sing.
—GABRIEL SETOUN

(From Aldine Readers, Book III. Used by permission of Newson & Co.)

LITTLE CHILDREN OF OTHER LANDS

Elementary studies in geography and nationality may be vitalized for small children in the following manner:

1. Dress a clothes-pin doll for each country in question.

2. Draw, or color from pattern, the flag of each country.

3. Collect from home appropriate pictures from magazines and paste them in a booklet.

4. Make a sand-tray of a characteristic scene from each country.

5. Cut from paper some characteristic furniture, animal, boat, plant, etc.

6. Make frame-work for harp out of paste-board, and use rubber bands for strings.

The amount of time to be given to the presentation of each country is dependent entirely upon the conditions confronting the individual teacher. Rather than hurry through all the material, select a part and present it in a thorough manner. Have as many interesting illustrations as possible and place them where the children can look at them during the period before school as well as during the recitation.

When taking up the study of a country, center all activity around this subject. Encourage suggestions from children.

The following studies of Italy, France and Ireland are designed as models. Other countries may be studied in like manner.

Directions for all folk dances may be found in the Burchenal books. (Published by G. Schirmer Co.)

Ireland

A very delightful way to introduce the music of Ireland is by use of McCormack's *A Little Bit of Heaven*, Record No. 64543. This makes a splendid story for the children to reproduce in the language class.

(Show the pictrue of the Irish Jig.) The jig is a favorite dance in Ireland. How much these people seem to be enjoying it! What has the man in his hand? Yes, a cane. Let us use pencils for canes and tap the desk four times then wave in the air four times. (Continue this for first theme.)

What is the man in the corner doing? Yes, he is playing a fiddle—as the Irish call the violin. Let us play the

IRISH JIG—NEW YEAR'S EVE IN IRELAND

fiddle and rest a while from dancing, then the next time we shall take our cane again. (Use Record No. 17002, or *Irish Lilt*, on Record No. 17331.)

The Irish as well as the Scotch use the bagpipes. Show a picture of a bagpipe player, and use Record No. 18639.

The harp is the national instrument in Ireland. (See foregoing suggestions for handwork.)

For children to learn the tone quality of the harp, play *The Fountain*, Record No. 70031.

For folk dance, use *Rinnce Fada*, Record No. 17840.

Italy

To-day we are in Italy. When the Italian boys and girls hear this selection they all stand up. Why? It is their *Star-Spangled Banner*. Yes, it is their national anthem. (Play Record No. 16136, *Royal March*.) What does it make you feel like doing? (March.) Yes, we want to march just like the Italian soldiers. (March with hands if time and space are limited.)

I want you to listen very carefully and then tell me where the Italian boys and girls would hear this kind of music. (Play Record No. 17548-A, *Gloria Patri*.) (In church.) Yes, there is something interesting about the Italian children's church. In some of their churches they have two choirs, one at the front of the church and one way, way at the other end. We shall sit in the front part of the church. Which choir will sound louder? (The one at the front.) Yes, now when you hear the choir at the back of the church begin to sing, you may raise your hand. (Play 17548-B.) I shall know then that you hear the softer singing which sounds softer because it is farther away from us. Isn't this beautiful music? How much the Italian children must enjoy hearing music like this every Sunday!

(Play Record No. 64437, *Funiculi-Funicula.*) Where would the Italian boys and girls hear this kind of music? In church? (No, when they are playing.) Yes, this sounds happy. There is something which I know you would like to hear about this selection. There is a mountain in Italy which is different from the mountains in this country, for there is fire inside of it. This burns all the time, and smoke comes out just as from a chimney. (Show a picture of Mt. Vesuvius.) Later we shall learn about this in our geography.

Many people like to climb up and look in the big hole at the top of this mountain. A very strange railroad has been built. It is called a "funicular railroad," because there are no engines or electric cars such as we ride in. When one car is coming down, it pulls another up. Isn't that a queer sort of railroad? When this railroad was finished, there was a great celebration, and this song was written to be sung at that time. The Italian people liked the song so much that they have sung it a great deal ever since.

Let us make believe that we are Italian boys, and that each one of us has two cymbals. (Slide hands, touching palms. Do this on chorus only. After a second hearing, children will know where to begin. When this is well done, try four of the cymbal motions and clap three times.)

I wonder how many have seen an instrument called an "accordion." The Italian boys and girls will sit by the hour and listen to their fathers play upon the accordion. (Show a picture.) We are going to have an Italian man play the accordion for us. What do you think he will choose? (His *Star-Spangled Banner.*) Yes, for he loves that song. (Play Record No. 18361.) He plays another Italian national song, then the English national hymn, and then the French.

There is one city in Italy called Venice, and there the streets are of water. There are no automobiles. People go from place to place in boats. (Show a picture.) The boats which the people go about in are called "gondolas," and the men who row them are gondoliers. Often these men are very happy, and sing as they glide along. Can't you just hear what this music is going to be like? Swing and swing as smoothly and quietly as the boats move along. (Play *In a Gondola*, Record No. 64530. Children do a swaying motion.) Is this music like the march which we heard when we first came to Italy? Is it like the church music? How different the music is for all these things.

THE TARANTELLA—NEAPOLITAN DANCE

The Italian people love to dance. They have many pretty dances. One dance which I know you will want to hear about is the Tarantella. This name comes from the name of a spider whose bite will poison a person. The Italians used to believe that, when bitten by this spider, if they would dance very, very rapidly they would be cured. (Play Record No. 17174, *Tarantella*, by Saint-Saëns.) How fast the people must have to dance to this music!

Teach Italian folk dance *Tantoli*, Record No. 17159—directions in *Folk Dance Music* by Burchenal-Crampton.

France

I am sure we should all enjoy hearing the national anthem of the little French children. It is a very wonderful song. It makes one want to march. (Record No. 17668, or use selection from a *Medley of National Airs.*) Let us march with our hands, keeping time like soldiers—left, right, left, right.

Now, we are going to have a song which the French children love very much. It is about a bridge where they go to dance. We are going to hear the song in French.

Le Pont D'Avignon (The Bridge of Avignon)

"The Gentlemen All do This Way"

"The Ladies All do This Way"

The little French children could understand this song, but we cannot, so I shall tell you all about the game before the lady sings the song. (Record No. 72166.) (See other French songs for children on pages 55-61.)

A beautiful French folk dance is this *Farandole*, Record No. 18368.

In France long, long ago, the children dressed exactly like their fathers and mothers, and used to wear very fancy clothes. Would you think the music for their dances would be fast or slow? Yes, slow, because with all their fine clothes they could not move about quickly. We are going to hear a French dance. Let us have cymbals for four counts and clap four counts. When the music changes, we shall sit quietly, waiting to hear the first theme again, and then we shall use cymbals and clapping. (*Amaryllis*, Record No. 16474.)

OLD FRENCH DANCE

From a Copley print used by permission of Curtis & Cameron, Inc.

BY WILLIAM J. BAER

THE BIRD'S NEST

NATURE STUDY

To him who, in the love of Nature, holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty; and she glides
Into his darker musings with a mild
And healing sympathy, that steals away
Their sharpness, ere he is aware.
—BRYANT

All too long, in both city and country, have we turned our backs to the joys and beauties of nature. In the large city, of course, opportunities for intimate contact with nature are limited. But this does not excuse the abysmal ignorance of the natural world that is so widely found among children of the city, nor the lack of response to its romance in town and country.

A striking illustration of the utter lack of the refining influences of nature among the children of a great city is to be noted in an incident that occurred during a large folk-dance festival recently held in one of the great Eastern cities. Children from the schools were taken to one of the city's parks to participate in this festival, and, although it is almost unbelievable, that day hundreds of children placed their feet upon growing grass for the first time in their lives. Only at the expense and effort of the city were they given the opportunity to touch the green sward, smell the flowers, and listen to the songs of the birds.

Not long ago, records presenting actual bird voices and bird imitations were played for little children in one of the East Side schools of New York City, but without effect or response. Bird voices to them were only so many meaningless sounds. In no way were the children able to bring

such sounds within the scope of their limited horizons, to interrelate and identify them with the experiences of their own little lives.

In small towns and country districts, nature is bountiful in her gifts, but even there we may see the need for acquaintance with and information about nature. The logical place to gain this acquaintance is in the woods and fields; but in the schoolroom, with the Victrola and Victor records at hand the teacher has an ally of incalculable value in promoting nature study.

One of the most wholesome phases of this movement is the attention being given to the matter of the preservation of our native birds. Numerous bird clubs, Audubon societies, Boy Scouts, Camp Fire Girls, etc., have done much to interest the younger generation in the study and protection of our bird friends. Congress has passed a Federal act to insure a nation-wide safety for the valuable feathered songsters. The camera and bird-house are fast taking the place of the murderous sling-shot and rifle. Nearly every classroom is adorned with colored pictures of birds.

Among the excellent records of bird songs offered, Mr. Charles Kellogg, the gifted naturalist, reproduces the calls of the catbird, stormy petrel, cardinal red bird, house wren, loon, red-winged blackbird, bobolink, California mountain quail, and marsh birds (Record 55049-A). In another one (Record 55049-B) he presents the calls of the ring dove, goldfinch, wood pewee, bluejay, whip-poor-will, mourning dove, meadow lark, white-throated sparrow, mother call of catbird, barn-owl, and hoot owl. A few well-chosen words of explanation precede each call. In *How Birds Sing* and *The Bird Chorus* (Record 45163-A and B) Mr. Kellogg presents further bird calls that charm the ears of little listeners.

But in his imitative power Mr. Kellogg is highly versatile, and in *Sounds of the Forest*, Parts I and II (Record 55092-A and B), he gives the calls and cries of both the furred and feathered creatures of nature; the widely-varied songs of the mocking bird, the contented chirp of the cricket, the bulbous-throated call of the frog, the shy note of the wild turkey, the love song of the moose, etc. This record likewise possesses illuminating explanations of each call.

Mr. Charles Gorst, another naturalist and bird-lover, has given the songs and calls of the American robin, killdeer, bluejay, bluebird, wood thrush, yellow-billed cuckoo, mocking bird, Kentucky cardinal or red bird, oven bird, red-eyed vireo, Baltimore oriole, mourning dove, and Western meadow lark (Record 17735-A and B). The name of each bird is announced before the song is rendered.

The above-named records, together with the actual voices of the real nightingale and thrush (Record 45057), and sprosser (Record 45058), are an invaluable aid to nature study in our schools.

Closely allied with the foregoing records are the nature songs and stories offered for use in the lower grades, which may be presented supplementary to nature study. An instant appeal is to be found in records that celebrate in song and story such important personages of the child world as Mr. Duck and Mr. Turkey, Mr. Squirrel, Robin Red Breast, the blue bird, the bobolink, the bunny, the little red hen, the pussy cat, and many others; or when the children recognize in terms of music such familiar objects and phenomena as the brook, wind amongst the trees, the whirlwind, the fountain, the bee, the rain, a dewdrop, poppies, violets, daffodils, tulips, cat-tails, etc.

The following is a list of records, in addition to those already named, suitable for presentation in conjunction with nature study in the kindergarten and primary grades:

At the Brook	64103
Bee, The	64076
Birds of the Forest Gavotte	16835
Blue Bird	17776
Bobolink, The	17686
Bunny, The	17776
Buttercups	18649
Butterfly	35448
By the Brook	17844
Canary and Thrush Duet	45058
Cat-tails	18015
Chanticleer	17513
Chicken, The	17776
Corn Soldiers	17719
Cuckoo Music	17513
Cygne, Le (The Swan)	45096
Daffodils	18015
Dance of the Song Birds	17521
Dew Drop, A	17004
Froggies' Swimming School	17596
Fountain, The	70031
Goldfinch, The	*———
Humoresque (Bird Voices)	45061
Hunt in the Black Forest	35324
I Love Little Pussy	18076
Jack-in-the-Pulpit	17719
Katydid	17625
Leaves' Party, The	18074
Little Birdie	17776
Little Bull Calf, The	35643
Little Firefly	64705
Little Jackal and the Alligator, The	35636
Little Red Hen	17332
Marguerites	17686
Mocking Bird, The (Whistling)	18083
Mocking Bird, The (Xylophone)	16969
Mr. Duck and Mr. Turkey	17776
Mr. Squirrel	17776
Naming the Trees	17719
Narcissus	18311
Nightingale, The	18330
Owl, The	18062
Poppies	17625
Poppy Lady	17686
Pretty Tulip	18649
Pussy Cat	18076
Rain Song	17004
Robin Red Breast	16094
Robin's Return	17686
Six Little Puppies	17776
Squirrel, The	17719
Sweet Pea Ladies	17625
To a Wild Rose	18144
Tracks in the Snow	18074
Tulips	17686
Violet, The	18649
Violets	17625
Voices of the Woods	17121
Wah-wah-taysee (Little Firefly)	35617
What Does Little Birdie Say?	*———
Whirlwind, The	*———
Wind Amongst the Trees	70026
Wind and the Sun	17198
Wise Bird, The	18649
Woodpecker, The	17686
Wren, The	*———

*Record in preparation.

PICTURES AND MUSIC

Often a musical selection may reinforce the impression made upon pupils by a famous picture. Indian pictures cannot fail to add to the romance of Indian lore. The appeal of *The Angelus* (Millet) will be strengthened by such selections as *Adeste Fideles*, played on the chimes, and *Evening Chimes* (18018). Pictures of the great composers are readily available. Suggested correlations of pictures with records are:

CHILD HANDEL (Dicksee)	*Pastoral Symphony*	18655
	See, the Conqu'ring Hero	18655
	Largo (Handel)	74384
MOZART AND HIS SISTER (Schneider) INFANT MOZART BEFORE MARIA THERESA (Ender) CHILD MOZART (Barrias) MOZART AND HIS SISTER BEFORE MARIA THERESA (Borchmann)	*Gavotte* (Mozart)	17917
	Menuett (Mozart)	17917
MENDELSSOHN AND HIS SISTER (Poetzelberger)	*Capricietto*	64204
	May Breeze	64542
	On Wings of Song	74583
SWEET AND LOW (Taylor)	*Sweet and Low*	18664
HIAWATHA (Taylor)	*Hiawatha's Childhood*	35617
APPEAL TO THE GREAT SPIRIT	*The Sacrifice*	18444
END OF THE TRAIL (Fraser)	*Indian Lament*	74387
INDIAN SHEPHERD (Couse) INDIAN HUNTER (Couse)	*From an Indian Lodge*	17035
SPRING (Jones)	*Spring Song*	18648
SPRING LANDSCAPE (Corot)	*To a Wild Rose*	18208
AFTER A SPRING SHOWER (Inness)	*To Spring*	64264
	Spring Voices	16835
	Wind Amongst the Trees	70026
	The Whirlwind	18312
THE BIRD'S NEST (Baer)	*Flower Song*	45107
	The Wren	*——
ADORATION OF THE SHEPHERDS (Couse)	*Silent Night*	17842
	Noël	17842
	Pastoral Symphony (Messiah)	18655
THE AGE OF INNOCENCE (Reynolds)	*Simple Confession*	17143
	Morning (Grieg)	35470
	Aubade Provençale	64202
DANCING CHILDREN (Carot)	*Danse les Mirlitons*	45053

* Record in preparation.

BOBBY IN THE LAND OF "ONCE UPON A TIME"

PRIMARY STORIES AND POEMS

ROFICIENCY in story telling is a vital part of the professional equipment of every successful primary teacher. The records of universally-used stories by noted authorities in story telling are designed to furnish a model for the teacher and at the same time to stimulate in the pupils new interest in familiar stories through the hearing of voices to whose tone and inflections they are unaccustomed.

The hearing of stories and poems is a valuable aid to music appreciation in that it cultivates good habits of listening and attention.

As an aid to the teacher in securing pupils' reproduction or re-telling of the stories, it is suggested that after the children are familiar with a story, only a portion of the record be played, the pupils being required to complete the story in part or as a whole.

Dramatization plays an important part in developing language power in children, and suggestions are given for the dramatization of some of the stories by the class as a whole or by individuals. These stories may be readily adapted to conform to local needs and classes of children. It is recommended that care be exercised that pupils do not confuse narration or oral re-telling of the stories with dramatization. Such characters only should be acted as are clearly personified in the story. In cases where the story text is quoted in the following suggestions, the pupils may dramatize as the record plays.

By the Shores of the Gitchie Gumee ("Hiawatha's Childhood") }
Then the Little Hiawatha ("Hiawatha's Childhood") } **35617**

(See *Pan and His Pipes*, "The Songs of Hiawatha.")

Let us hear the story of the home of Hiawatha told in song. Can you tell how many singers there are? (Play *By the Shores of Gitchie Gumee* at end of first paragraph, page 73.)

By the shores of Gitchie Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon. Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water.

Did you ever see an Indian cradle? Why did the grandmother call Hiawatha "Little Owlet?"

This is the song Grandma Nokomis sang to him. Play, *Ewa-Yea!*—35617

What were Hiawatha's little candles? What did the Indian call them? Play, *Wah-wah-taysee*—35617

Our next song will tell us how Hiawatha learned many things that boys of to-day would like to know about, too. (Play *Then the Little Hiawatha.*)

Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in summer,
Where they hid themselves in winter,
Talked with them whene'er he met them,
Called them "Hiawatha's chickens."
Of all beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid,
Talked with them when'er he met them,
Called them "Hiawatha's brothers."

What grown-up does not envy little children their joyous citizenship in the magic realm of Never-Never-Land? There wondrous things befall one endlessly and quite without rhyme or reason. There the brave hero is sure to marry the lovely princess, and disaster as swiftly and surely overtakes the wicked giant. It is the land of delicious freedom from the complicated laws, sordid ambitions, and sad disillusionments of the adult Land-of-Matter-of-Fact.

Here we have some of the most famous stories of the fairy world, and teachers and children will delight to renew acquaintance with such world-famed personages as Red Riding Hood, Goldilocks, Jack and the Beanstalk and Cinderella—the ever-new old tales related with charming freshness in the spirit of complete sympathy with the little people.

Chicken Little—35262

All little people love the story of the fateful journey of Chicken Little and his friends.

The following is a suggestion for dramatization by the entire class in their seats: . . . "a gooseberry dropped on his head" . . . (raise right arm high over head with motion of dropping gooseberry). "Run, run, run!" (Make fingers scamper across desk tops from right to left. Repeat for each "Run, run, run!") "The sky is falling!" (Arms high over head, hands vigorously shaken.) "Oh, I saw it with my eyes" . . . (forefingers on eyes) . . . "I heard it with my ears" . . . (forefingers touch ears). (Repeat as these recur.) . . . "And part of it fell on my tail" . . . (slide right hand down left arm to left hand). . . . "He was strutting along" . . . (children sit up very straight). "Ducky Lucky waddling along" . . .

(sway bodies from side to side). "Turkey Lurky swelled himself up" . . . (pupils sit very erect, shoulders well back, faces frowning). "He smiled with pleasure" . . . (children rub hands). "Why are you so frightened?" (Children look frightened.) "Then Foxy Loxy led Turkey Lurky," etc. (Count on fingers of left hand with right forefinger.) "But Foxy Loxy was the only one ever to come out again." (Pupils shake right forefinger in time with the spoken words.)

Cinderella
Jack and the Beanstalk } **35664**

We pity the boy or girl who has not rejoiced with Cinderella in her victory over the cruel stepmother and proud sisters, or who has not shuddered with Jack during his visits to the home of the Giant who lived at the top of the beanstalk. These two tales have long stood the test of time, quickening the imagination and broadening the sympathies of many generations of children. It is a pleasure to hear them told naturally and with proper expression by this young reader. Sally Hamlin's stories should be heard often by the children, not only for the sake of the story, but to improve expression by letting the pupils hear part of a story, and then finish it in their own words. These stories also lend themselves readily to dramatization.

The Dog and the Kitty Cats—35643

This tells how the Big Black Dog tried to frighten the Mother Cat and the Kitty, and how like the big coward that he was he ran away when the brave Mother Cat showed him that she was not afraid. Did you ever know a big boy like the Big Black Dog? This is a very simple little story, obviously easy to dramatize.

The Duel—*

This is chosen from Eugene Field's delightful little collection of lyrics for children, *Love Songs of Childhood.* The story tells how the gingham dog and the calico cat had a terrible fight, which ended only when "they ate each other up!"

Now, what do you really think of that?

The old Dutch clock it told me so,
And that is how I came to know.

Epaminondas and His Auntie—35636

"How many boys and girls have made mistakes because you didn't know how things ought to be done? I am sure none of you ever made such very foolish mistakes as the little colored boy did whose story we are going to hear."

This "Southern nonsense tale" appeals very strongly to children's love of anticipating "what comes next." They will listen with keenest appreciation for the old Mammy's "You ain't got de sense you was bo'hn wiv," inevitably recurring after each ludicrous mistake.

The Fox as Herdsman—35293

This is the story of the little old woman who sought a herdsman for her flocks of sheep and goats and herds of cows. And why the bear and the wolf wouldn't do, and how clever Reynard secured the position, and then ate up all the animals. How did the fox acquire the white tip to his tail which he has worn ever since?

The Gingerbread Boy—35418

With its refrain of "I'm a Gingerbread Boy, I am, I am. I can run from you, I can, I can!" and with the

* Record in preparation

thrilling finish of the Gingerbread Boy when he at last meets the fox, this is one of the most popular stories for little people.

The speaker furnishes an exceptionally good model for the pupils' imitation.

Goldilocks and the Three Bears—35262

Little Goldilocks has been an ideal heroine of the child world for many generations. With her long golden curls and dainty beauty, she has been the idol of boyish hearts. And with that sweet feminine curiosity that seems to have been typical of the race since the days of Eve and Pandora, her adventures have been very real happenings in the mind's eye of many little girls.

The story is here charmingly retold from an old tale of Robert Southey.

The Little Bull Calf—35643

This story teaches the little ones the important lesson of being careful to look where they are going. It will add to their interest if individuals are assigned to play the parts of the Little Bull Calf, the Cow That Jumped Over the Moon, the Bull in the China Shop, and the Farmer.

Dramatization: . . . "he liked to jump very high and run very fast . . . . . Once he ran and jumped into the lettuce patch . . . . . Once he ran into the fence and tore his little coat" . . . (Motion of holding up torn coat.) . . . "it gave way and let him through into the wide field of the big world." . . . "he went plump, splash, into the quaky bog." . . . "he began to struggle to get out . . . . . she ran out and began looking all around . . . . . they got him on the plank, they tied him with the rope, and they pulled him out . . . . . he went on his little tottering

legs to his mother." It is interesting to know that the author wrote this story for her own little boy, who was sometimes careless.

The Little Jackal and the Alligator—35636

This is a charming little character story in which the stupidity of the alligator is akin to that of the Giant in *Jack and the Beanstalk*, and the delicious cleverness of the little Jackal similar to that of the redoubtable Jack.

The Little Red Hen—17332

This is the story with its lesson of self-reliance of the Little Red Hen who found a grain of wheat. It is known to most first-grade children. Instead of the Goose and the Duck, with which "cast" the pupils may be familiar, we have here the Cat, the Rat, and the Pig. The little tots will delight in imitating the realistic cluck of the Little Red Hen, the meow of the Cat, the squeal of the Rat, and the grunt of the Pig. Where did the Little Red Hen live? Who were her friends? This story may very easily be dramatized by individual pupils.

Little Red Riding Hood—*

The thrilling adventures of Little Red Riding Hood with the deceptive old wolf, her timely rescue by the woodcutter, and the happy restoration of the beloved grandmother are episodes of a tale that has long been an enduring favorite with children. In the suffering caused by Red Riding Hood's disobedience to her mother's admonition not to loiter, and in the just punishment that is sure to overtake such an evil-doer as the wolf, this story points to a strong moral that children readily perceive.

* Record in preparation.

Mother Goose Jingles—17332

Most children know Mother Goose before they enter school. They will be eagerly interested in hearing the stories and in re-telling and in playing them.

"I wonder how many boys and girls know the stories a certain dear, old lady tells. Here is how one of them begins: 'Little Miss Muffet'" . . .

A pupil completes the story. Similarly *Sing a Song of Sixpence, Hickory Dickory Dock,* etc., may be presented.

Stop the record after Mother Goose's "Good morning, children," for their delighted reply to the greeting. Do the same before the answers to the riddles, *Humpty Dumpty,* and *Little Nancy Etticoat.* The pupils will be eager to hear Mother Goose confirm the correctness of their answers.

Little Miss Muffet: . . . "eating curds and whey" (pupils make motions of eating). "Along came a spider" . . . (left hands extended at side, fingers outspread in imitation of spider's legs; arms are withdrawn to sides when story teller says) . . . "sat down beside her" . . . "and frightened Miss Muffet away." (Shuddering motion to right with frightened faces.)

Sing a Song of Sixpence: . . . "a pocket full of rye" (hands make motion to pocket) . . . "four and twenty blackbirds baked in a pie." (Arms outstretched with hands clasped to form outline of pie.) "When the pie was opened" . . . (unclasp hands with fingers outspread, palms up) . . . "to set before a king" . . . (motion of right hand setting down dish) . . . "counting out his money" . . . (count money on desks) . . . "eating bread and honey" . . . (motion of eating) . . . "hang-up the clothes" . . . (extend arms above heads) . . .

"snipped off her nose" . . . (with quick motion take nose between first and second fingers of right hand).

Hickory Dickory Dock: . . . "mouse ran up the clock" . . . (both hands raised with fingers in motion to imitate climbing of mouse; or left hand imitates a running mouse while right arm at side imitates swinging pendulum).

Baa, Baa, Black Sheep: Let half of the class represent the sheep, and the others Mother Goose. . . . "Yes, sir, yes, sir" . . . (sheep nod heads affirmatively) etc.

The Night Before Christmas—35418

"Twas the night before Christmas, when all through the house
Not a creature was stirring, not even a mouse."

The children of three generations have loved this wonderfully vivid poetic account of the coming of St. Nicholas, and wistfully wondered whether it might not be their good fortune some Christmas Eve similarly to catch a glimpse of the good old Saint.

Have the pupils listen for the sound of the reindeers' hoofs, and the cheery whistle of St. Nick.

Pancake Story—35293

This is a version of the story of the Gingerbread Boy. The children will welcome their familiar friends Henny Penny, Cocky Locky, and Ducky Lucky. Pancake sets out from the home of the Good Man and the Good Woman and the Seven Hungry Children upon a journey of hair-breadth escapes, until he meets Piggy Wiggy, who, clever for once, gobbles up poor Pancake. "Now, that Pancake can go no further; so this tale can go no further either."

The Raggedy Man
Our Hired Girl } **18276**

Every American child should know these complementary poems of Riley's about two very characteristic

national types: the kindly, honest, jack-of-all-trades handy man about the place; and the institutional hired girl of the old days, autocratic yet big-hearted monarch of the kitchen.

Dear to any boy or girl would be such a Raggedy Man and Elizabeth Ann. What thrilling stories one can tell, and what custard pie the other can make! Simple, whole-souled Americans they are, whom every boy and girl will be the better for meeting.

Sugar Plum Tree—18599

This poem, closing to the accompaniment of dreamy strains on the harp, is especially suitable for the Rest Period. What lullaby is heard?

Three Billy Goats Gruff—17198

This story proves a great favorite with all children. It is from popular Norse tales, which, like the old fables of Æsop and Mother Goose, never grow old, and still serve to point effectively many a moral in story form.

What is a Troll? How different from a Brownie?

Ask the pupils if they can account for the difference in the bridge's "trip, trap, trip, trap!" as the three goats pass over it.

The Three Little Pigs—*

This classic will ever be a prime favorite with the little people. What child does not wriggle in delighted sympathy when the Little Pigs reply to the Wolf's demands for admittance to their little houses, "No, no, by the hair of my chinny, chin, chin!" And how one holds his breath

* Record in preparation

when the Wolf says, "Then I'll huff, and I'll puff, and I'll blow your house in!" Then there is the thrilling adventure of the churn, and the grand climax when the wicked Wolf tumbles headlong into the pot which the cleverest of all the Little Pigs prepared for his reception.

The story is told in an inimitable manner by the child elocutionist, Sally Hamlin.

Wynken, Blynken, and Nod—18599

This story is from Eugene Field's *A Little Book of Western Verse.* The personal application of the little story which each child will make through the last stanza is one of the chief charms of this delightful "Dutch Lullaby." The incidental harp music which accompanies the last few lines adds effectively to the sleepy-time atmosphere.

What melody do you hear?

DRAMATIZATION OF STORIES IN MUSIC

Hunt in the Black Forest—35324

CAST: *The Bell-Ringer*—Station him in a corner which represents the church. He plays the chimes as they occur in the story by alternately raising his clenched hands to represent the pulling of the bell-ropes.

Master of the Hounds.

Huntsmen.

The Blacksmith—His shop may be the corner opposite the Bell-Ringer's church. Provide him with a hammer and something to give the sound of an anvil, such as an old horseshoe.

The Fox—Select obscure place to represent his den. He is roaming at large at the opening of the story.

The Hounds.

TIME: Early morning.

Soon after the beginning of the story the Master of the Hounds sounds his horn (hands raised to mouth to represent holding of the hunting horn), the Bell-Ringer rings matins in the nearby village church, and the Huntsmen assemble.

Meanwhile the Fox, hearing the horn, flees wildly up and down the aisles and hides in his den.

The Huntsmen gallop, the Hounds take up the trail and run around the room, until the Master of the Hounds sounds the signal for the stop at the Blacksmith's. There the Blacksmith works at his anvil, humming a song during the latter part of this work. The Huntsmen are strolling around outside the shop (except one, whose horse is being shod) until the Master of the Hounds sounds the signal for the continuation of the hunt.

The Huntsmen and Hounds finally pursue the Fox to his den, where he is captured and brought out amid the cheers of the Huntsmen.

Little Hunters—18598

The *Little Hunters* invites a similar dramatization, but is more simple than *Hunt in Black Forest.*

Midsummer-Night's Dream (Overture)—**35625**

CHARACTERS:

Duke of Athens: A very dignified little boy who can march in a stately manner.

Hippolyta: Betrothed to the Duke, and for whose wedding the trades-people are preparing a play. A little girl must be chosen who can be a real queen and march with the Duke.

Attendants on Duke: Any number of children who follow the Duke.

Lovers: Two couples walking hand in hand.

TRADES-PEOPLE: *Quince*, a carpenter
Snug, a joiner
Flute, a bellows-mender
Snout, a tinker
Starveling, a tailor
Bottom, a weaver
} 6 boys

Titania: Queen of the Fairies.

Fairies: Any number of girls, attendants of Titania.

Oberon: King of the Fairies.

Puck: Attendant of Oberon, and always doing his bidding.

SCENE: A forest near Athens.

The music should be carefully presented before attempting to dramatize. The story should not be told in detail; that will come later in English work. Present only what is necessary for an intelligent working out of the *Overture*, and such episodes as will especially appeal to children. Added interest may be secured by a few properties and costumes. A crown of gold paper for the Duke and the various tools suggested by occupation of the trades-people will work wonders in stimulating the imagination.

Before the music begins, all characters must be in place in different parts of the room, cloak-room, and hall, ready to listen for their particular theme. The children soon learn the different themes and take their cue for entrance from the music. The fairies are in a group in the center, kneeling as if asleep, and at the fourth magic chord they slowly rise to toes and are no longer little girls, but fairies. They dance about until the last note of the

"A Midsummer-Night's Dream" with the Mendelssohn Music on the Victrola

fairy music ends, when they go back to the side or rear in a group, awaiting the next strain of the fairy music.

As the fairy music ends, the procession, made up of the Duke, Hippolyta, and their attendants, advances to a place where two chairs have been placed for the Duke and Hippolyta, who seat themselves while the attendants form a group about them. The lovers are waiting to enter as soon as the "Duke theme" is finished. They stroll about, two by two, then go to rear and lie down to sleep. As soon as they are asleep, Oberon sends Puck in to drop some magic into the eyes of the lovers.

The trades-people now enter and rehearse their play. (Eight notes on one tone played by bassoon is entrance cue for trades-people.) For suggestions for action see Act III of the play in Lamb's *Tales of Shakespeare.*

The light quick fairy music is again heard, the trades-people leave, as the fairies enter. A place is made for their queen to lie upon. The fairies dance about until the queen is asleep, then one by one they, too, fall asleep.

Puck comes hurrying in, being sent by Oberon to put some magic in Titania's eyes. All begin to awaken very slowly during the magic chords.

Narcissus—45052 or 17472

CHARACTER: *Narcissus*, a little boy from a Greek fairy tale.

SCENE: A beautiful forest in Greece.

PROPERTIES: Each child will enjoy making for himself a bow out of a twig and string.

(Tell the story of Narcissus, having all the children play it as best they can while seated. Then select a few children to run about, just as Narcissus did, and "change into a flower and fall dead as the stem is broken.")

"Narcissus had no little boys and girls to play with, so he amused himself by shooting birds. This was many, many years ago. Do you think Narcissus had a gun? No, he had a bow and arrow. Let us shoot with a bow and arrow. We shall hold up our bow and count three and shoot on four. We shall look all around, counting four, and then shoot again as before." (Continue until the end of this theme.)

"Narcissus becomes very thirsty and goes to the pool to get a drink. Do you think that he will find a cup to drink from? No, he will lie down and drink from his hand. When he leans over what does he see in the pool? Yes, his own image. He has no mirror and has never seen his own picture so does not know he is seeing only himself. He thinks that it is another little boy, and he reaches into the water to try to get him out, for he so much wants a little boy to play with. What happens when Narcissus reaches in the water? Yes, when he moves the water with his hand the picture disappears. Narcissus feels very

badly. He thinks the little boy does not want to play with him and has gone away.

"He waits a minute and then returns to the pool. And what does he see? Yes, the little boy is there again and Narcissus is so happy. He tries once more to get the little boy out, for he thinks this little boy is so beautiful. Not being able to get him out Narcissus feels so badly that he lies down by the side of the pool and dies. (Music changes to a repetition of the first theme.) He is at once turned into a beautiful flower, which we now call the narcissus. How many know the narcissus flower? It would be very nice to have a narcissus flower growing in our school room, wouldn't it? Let us listen to the third part of the music. It is like the first.

"We shall now be narcissus flowers, and our arms will be long leaves which sway in the breeze. What happens when a flower with a very slender stem sways back and forth? It breaks. If we listen very carefully we shall hear when the stem breaks, and our stems must break at the same time. What happens to a flower when the stem breaks? We must pretend to die as the flower does."

Of a Tailor and a Bear—18598

CAST: The Tailor, The Bear, The Keeper, Group of People outside the Tailor's Shop.

As the music begins, the Tailor is seated in his shop sewing and pressing. Suddenly a great commotion is heard outside. The Tailor looks up wondering what is happening, but the noise subsides and he resumes his work. He hears the commotion again and the Bear appears at the door, walking on all fours clumsily.

The Bear draws closer and frightens the poor Tailor terribly with his growls. Knowing that bears love music

just as little children do, the tailor seizes the violin, hastily tunes it, and plays music to which the Bear dances, rearing upon his hind legs. The Bear stops. In his terror the Tailor again tunes his violin and plays, and again the Bear dances and growls his pleasure.

At length the Keeper comes and takes the Bear away (again on all fours). The Tailor is so happy that he draws a deep sigh of relief and begins a merry whistle.

Have the Bear time his growls accurately with the record, as also the Tailor's tuning of his violin.

Rhythm Medley Nos. 1 and 2—18548

It is suggested that the class be organized into a circus parade, each section performing as its appropriate rhythm is played. MARCH THEME: *A Band*—The leader keeps time with his baton, the others playing trombones, cymbals, and drums. SKIPPING THEME: *The Clowns* skip and perform amusing antics. FLYING BIRD THEME: *The Trained Dogs* and *Monkeys* dance along and turn in time with the waltz rhythm. WHEELBARROW MOTIVE: *The Elephants* (bodies bent forward) walk lumberingly along, swinging trunks simulated by extending arms full length, palms touching, and swinging arms and bodies from side to side. PLAIN SKIP: *The Ponies.* TIP-TOE MARCH: Ladies on "high school" or trained horses prance along with mincing steps. MARCH: *Another Band.* (No. 2)—MARCH: A *Band* on a high wagon. TROTTING, RUNNING, AND HIGH-STEPPING HORSES: *Cowboys, Indians,* and *Soldiers.* SKIPPING THEME: The *Clowns.* MARCH: The *Calliope*—Have a little wagon for the calliope, in which a boy sits and plays on the back of a kindergarten chair to represent the keyboard of the calliope. Another boy, as the horse, draws the cart.

THE BOYHOOD OF HANDEL

About two hundred and thirty-five years ago George Frederick Handel was born in a city named Halle. Strangely enough, another baby boy named Johann Bach, who was to become as famous as George Frederick, was born in the very same year.

Handel showed his love for music when only a baby. He would listen with delight when the church bells rang, and he crowed with joy when he heard songs called "chorales" sung in the church towers on festival days. He tried to play tunes on toy trumpets and whistles, and when just a little boy organized his playmates into an orchestra. George's father disapproved of this, because he wanted his son to be a lawyer, so he took the toy instruments away. He wouldn't even allow any music in his house, and he took George out of school so that he would not be taught music.

Now, George had a kind aunt who sympathized with his love for music. So she helped him smuggle an old

harpsichord into the attic. Late at night, after everyone had gone to bed, little George would slip out of bed, climb to the attic, and play softly on his beloved harpsichord. One night the family discovered his secret, and many years later an artist painted the beautiful picture, which tells how the little white-clad boy was surprised as he played beautiful music late in the night.

One day George's father had to go to the Court of the Duke, and the little fellow begged to be allowed to go, too. But his father wouldn't take him. So George ran after the carriage, and when his father discovered him running along all covered with dust, he felt sorry for him, and took him into the carriage.

When they reached the court, George wandered into the chapel, where he saw a fine, big organ. He coaxed the organ-blower to let him play. The Duke happened to hear the music as he was strolling in the garden. He was delighted; so he gave George some money, and advised his father to have him trained to be a great musician.

After Handel returned home, he took lessons from the cathedral organist. The boy progressed so very fast that soon his teacher said that his pupil knew more than he did.

Soon George's father died. George then went to the big city of Hamburg, where he played in a theatre orchestra. By this time he was a young man, tall, stout, and dignified, with a pleasant smile when in good humor. But Handel, like some little boys to-day, sometimes had a very bad temper.

Later Handel, who was now recognized as one of the world's greatest musicians, went to England, where he delighted the King by composing some very beautiful music, which, because the King first heard it as he was riding in a boat on the river, was called "The Water Music."

THE BOYHOOD OF MOZART

Over a hundred and fifty years ago a boy was born who, even while he was yet only a very little lad, was to become one of the world's very greatest musicians. The boy's name was Wolfgang Amadeus Mozart. His father was himself a musician, one of the kindest and most loving of fathers, and he was very good to little Wolfgang and his sister, Anna, whom her brother affectionately called "Nannerl." Never were two children happier.

STATUE OF THE YOUNG MOZART

While Wolfgang was still a very little boy, a dear friend of his father's, named Schachtner, used to come often to visit the happy family, bringing with him his trumpet, which made little Mozart dance for joy, because the big man played the most delightful games to music. How Wolfgang loved the big, jolly playmate! He would say to him again and again, "Dost thou love me, Herr Schachtner?" And he, with a roguish twinkle in his eye, would tease the little boy by answering, "No, I love thee not."

When Mozart was three years old, his father began to teach Nannerl to play the piano. (The word piano is substituted for harpsichord.) Then his great delight was to stand by the piano and pick out "thirds" for himself.

Father Mozart was amazed and delighted; so he soon began to give Wolfgang lessons, too. He learned so fast that very soon he was able to play a minuet after practicing it only half an hour; and when he was five years old, he began to compose music himself.

One day Father Mozart found his little son writing away very busily indeed. Noticing that he was making some big blots on the paper, the elder Mozart asked the boy what he was writing. "I am writing a concerto; it is nearly finished," said the wonderful boy.

When Wolfgang was six, his father decided to take Nannerl and her brother to the great city of Munich and have them play together before the king. The king and all who heard the children play were astonished and delighted, and good Father Mozart was so pleased at the success of his children, especially the little boy, that he decided to take them to Vienna, where the Emperor and Empress lived. The kindly Empress Maria Theresa ordered that the children should come to the palace and play for her.

Now, most boys and girls would be frightened if asked to play for a great empress in a wonderful palace. But little Wolfgang didn't know what shyness meant. When he saw the Empress, he went to her and put up his sweet face to be kissed, and then sat on her knee as if he were her own little boy. Then he asked for Mr. Wagenseil, who was a famous composer of music, and when he came, the little Mozart said to him, "Sir, I am going to play one of your concertos. You must turn over the pages for me." And the wonderful boy played the difficult music perfectly!

Then an amusing thing happened. When Wolfgang went to receive the thanks of the Empress, he slipped and fell on the glassy floor. The little Princess Marie Antoi-

nette, a pretty little girl just his own age, very kindly helped him to his feet, and the little boy said to her, "You are good; I will marry you."

When Mozart went home from Vienna, he carried with him as a present a violin, of which he was very proud indeed. Soon a famous violin player came to make the family a visit, and, to the amazement of all, the wonderful boy asked permission to play his violin with his father and the famous violinist. Father Mozart never supposed for a minute that little Wolfgang could play the difficult music *on the violin.* Imagine his surprise and delight when the marvelous boy played his part without a single mistake!

Such a sunny-tempered, happy boy he was! And what jolly times the boy and his ever-kind father had together! They had such fun playing games, always to music. Every night before Wolfgang went to bed, he and his father sang a little duet of nonsense rhymes. And that was only one of the amusing things they did to music.

When Mozart was still but a little boy, he learned to play a great church organ, and the good organist was so amazed at the boy's playing that he wrote on the organ Mozart's name as a remembrance of this "wonder god."

Wolfgang and Nannerl visited many other great cities where they played so wonderfully in public that people couldn't do enough to honor them. But they weren't spoiled a bit, which shows what very good children they were.

By the time Mozart was ten years old, people considered him the greatest musician in the world. Before he died, while still only a young man, he composed some of the most beautiful music that man ever made, music which boy and girls love to hear again and again as long as they live.

NOTE—For boyhood of Stradivarius, see *Pan and His Pipes:* "The Violin Makers of Cremona," pages 49 to 53.

THE BOYHOOD OF MENDELSSOHN

A little over a hundred years ago, there was born in the city of Hamburg a baby, who, while he was still but a little boy, was to compose some of the world's most beautiful music.

His parents named him Felix, which, you know, means "happy," and never was a boy better named, for never did any one have a happier childhood. Little Felix's father was well-to-do, so he and his brothers and sisters had everything that could make children happy.

Before Mendelssohn was three years old, the family moved to Berlin, where Felix often played for company, always most willingly. Sometimes he played duets with

PROETZELBERGER MENDELSSOHN AND HIS SISTER

his sister, Fanny, who was also a fine pianist. As he grew older, his skill as a musician increased, and the fame of his genius spread far and wide.

Felix was the most affectionate child you can imagine, and he especially loved his sister, Fanny, with whom he liked to play all sorts of jolly games. One day they were in the garden playing that Felix was a bold brigand chief and Fanny a poor captive girl whom he was carrying away to the mountains. Suddenly the sport was interrupted by the appearance of their music teacher, Mr. Zeller, who told the delighted little boy that he was going to take him to Weimar to see the great poet, Goethe.

Goethe asked the sweet-faced lad to play for him, because he knew that already Felix had become famous as a wonderful boy pianist. After he had listened with the greatest pleasure to the lovely music, he laid his hand on Mendelssohn's head, and said, "You have given me an hour of pleasure. What can I do for you?"

"Sir," replied Felix, "I should be glad if you would give me a kiss." Never did a boy have a sweeter, sunnier disposition, and you may be sure that in return everyone loved the lad dearly.

When Mendelssohn was seventeen years old, he and his brothers and sisters acted the charming fairy play of the great Shakespeare, *A Midsummer-Night's Dream*, and for the performance Felix composed the most wonderful fairy music.

You can tell from his picture as a man that Mendelssohn must have been a beautiful child. And indeed he was, with his delicate, almost girlish face, golden-brown curls, and laughing eyes and mouth.

When he and Fanny were still very young, they had to get up every morning at five to practice and study; so

you see they worked as hard as they played. Felix began to compose music when he was only twelve years old. When he was fifteen, his brown curls were cut off, and he began to wear long trousers like a man. He loved out-of-door life, as his music clearly tells us. He liked to ride horse-back, and to swim. Indeed, he loved the sea, and once said, "I think I love the sea almost better than the sky!"

Be sure to hear and learn to love the music of this happy boy—the music of youth, of spring, of fairies, and flowers.

CORTOT

INFANTS DANCING

CALENDAR OF SPECIAL DAYS FOR THE SCHOOL YEAR

The school calendar with its holidays and festive occasions offers rich opportunity for the presentation of supplementary and correlative music. Special programs for any of these days, or pageants, may be easily arranged. The marches (for list see Graded School Catalogue), dances, both folk and interpretative, may be found in abundance in the rhythmic section.

For birthdays, special music of the country or time in which the personage lived, may be adapted. Flag drills, in costume, to any of the marches and some of the dances, will grace the patriotic programs, while flower drills (with bird records added) will enliven many of the other special days listed.

ST. PATRICK'S DAY

SEPTEMBER 2	—Birthday of Eugene Field (1850–1895)
SEPTEMBER 14	—Anniversary of Star-Spangled Banner
OCTOBER 7	—Birthday of James Whitcomb Riley (1852–1917)
OCTOBER 12	—Columbus Day
OCTOBER 31	—All Hallowe'en
NOVEMBER 6	—Birthday of Sousa (1856–)
NOVEMBER	—Thanksgiving Day—last Thursday.
DECEMBER 17	—Birthday of John Greenleaf Whittier (1807–1892)
DECEMBER 25	—Christmas
JANUARY 27	—Birthday of Mozart (1756–1791)
JANUARY 31	—Birthday of Schubert (1797–1828)
FEBRUARY 12	—Birthday of Abraham Lincoln (1809–1865)
FEBRUARY 14	—St. Valentine's Day
FEBRUARY 17-23 FEBRUARY 18-24	} National Week of Song
WEEK INCLUDING FEB. 22	{ Birthday of George Washington (1732–1799) Birthday of Handel (1685–1759)
FEBRUARY 27	—Birthday of Longfellow (1807–1882)
MARCH 17	—St. Patrick's Day
MARCH or APRIL	—Easter
APRIL 2	—Birthday of Hans Christian Andersen (1805–1875)
APRIL	—American Bird Day (Second Friday)
APRIL 19	—Patriot's Day
APRIL 26	—Arbor Day (in some States)
MAY 1	—May Day
MAY	—Mother's Day (Second Sunday)
MAY 30	—Memorial Day
JUNE 14	—Flag Day
JULY 4	—Independence Day

SALUTE TO THE FLAG

CARD SUGGESTED FOR INDEXING RECORDS

FRONT

Title Spring Song No. 18648 B.

Composer Mendelssohn Author

Nationality of Composer German-English.

Artist Florentine Quartet (Violin & Flute, Cello - Harp)

Vocal Instrumental ✓ Recitation Bird

Accompaniment

* Moods Joyous; happy; contented.

* Character Graceful; slow; pastoral.

Descriptive ✓ Pure

BACK

Ways to use: Cultural Hearing.
Example of instrumental Quartet.
Composition of Mendelssohn.
Correlation with Nature Study
Picture Study (spring subjects)
Classic for Music Memory.

* "Moods" refers to the emotional temper of the music, whereas "character" refers rather to tempo, dynamics, kind or style.

CARD SUGGESTED FOR INDEXING RECORDS

FRONT

Title A Dew Drop No. 17004 A

Composer Gilchrist Author Sherman

Nationality of Composer American

Artist Elizabeth Wheeler (Soprano)

Vocal ✓ Instrumental Recitation Bird

Accompaniment Piano.

Moods Happy

Character Slow: even.

Descriptive Pure

BACK

Ways to use: Rote Song.

Quiet listening

Poetic content, for word

picture. Tone quality.

Phrase work. Individual test.

Syllable recognition.

Illustration of soprano voice.

CARD SUGGESTED FOR INDEXING RECORDS

FRONT

Title Of a Sailor & a Bear No. 18598 A.

Composer Edward MacDowell Author

Nationality of Composer American

Artist Victor Orchestra

Vocal ____ Instrumental V Recitation ____ Bird ____

Accompaniment ____

Moods Cheer, surprise & fear, happiness.

Character Lilting, irregular, measured, lilting

Descriptive V Pure ____

BACK

Ways to use: Example of music that tells a story. (Story may precede, or be drawn from the music.)
American composition.
MacDowell composition.
Example of small orchestra.
Striking use of piccolo at close.
Treble recognition.

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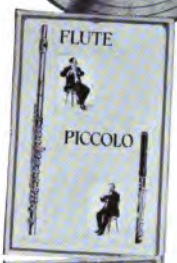

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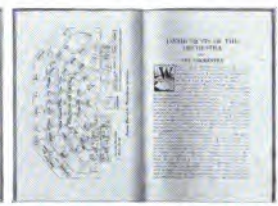

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